

Edited by A. WALTER KRAMER

Founded in 1898 by JOHN C. FREUND

MUSIC EDUCATORS MEET IN ST. LOUIS JOINT CONVENTION

Lively Discussions on All Phases of Tonal Art Occupy Members of Teachers' National Association, Music School Heads and Sinfonia Fraternity in Three Days' Sessions — Projects to Aid American Music Advanced

SAINT LOUIS, Jan. 5.—Musical educators from all parts of the United States and some from Europe flocked to this city to exchange views and discuss musical problems at the joint convention of the Music Teachers' National Association, in its fifty-second meeting, the National Association of Schools of Music and the Phi Mu Alpha Sinfonia national fraternity on Dec. 29, 30 and 31. In point of numbers, enthusiasm and topics discussed, it was the most successful convention ever held by these organizations. This was primarily due to the excellently balanced and instructive program prepared by Dr. Howard Hanson, president of the teachers' organization, and the local arrangements skillfully completed by Leo C. Miller and his colleagues.

Dean Harold L. Butler of Syracuse University was re-elected president of the National Association of Music Schools. Other officers chosen were Charles N. Boyd, treasurer, and Burnet C. Tuthill, secretary. Vice-presidents elected were Mrs. Franklyn B. Sanders, William C. Mayfarth, Earl Rosenberg and J. J. Landsbury.

The Music Teachers' National Association elected Donald M. Swarthout, president, succeeding Dr. Hanson; Karl V. Gehrken, vice-president; Leo C. Miller, secretary, and O. W. Demmler, treasurer.

Detroit was chosen as the next meeting place.

Vital Topics Discussed

After an address of welcome by Dr. Ernest R. Kroeger, on the morning of Dec. 29, the M. T. N. A. and the N. A. S. M. held a joint meeting with Dean H. L. Butler of Syracuse University and J. Lawrence Erb of New London, presiding. "Music in Higher Education" was the topic for discussion. "The Trend of Professional Education in Music" was finely discussed in a paper by Mr. Erb, followed by most illuminating suggestions on "The Standardization of the B.M. Degree in the United States," by Earl V. Moore, of the University of Michigan. Questions of "majoring" in music at universities and its effect were discussed in papers by Philip Greeley Clapp of Iowa University and Dean James T. Quarles of the University of Missouri.

The afternoon session was given over to the topic of "Public School Relation-
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Figures in Newest Metropolitan Novelty



Wide World Photos

Collaborators in the Recent Metropolitan Premiere of Suppé's "Boccaccio": Left to Right, Giulio Gatti-Casazza, General Manager of the Opera; Maria Jeritz, Who Sang the Title Role; and Artur Bodanzky, Who Both Revised and Conducted the Score, Are Seen at the Dress Rehearsal

German Opera Opens Third Tour with "Götterdämmerung" in Capital

WASHINGTON, Jan. 5.—The German Grand Opera Company opened its third tour of the United States with a performance of "Götterdämmerung" in the National Theatre tonight before an audience which packed the theatre and included governmental and social notables. A delegation from the German Embassy was among those who applauded a cast headed by Johanna Gadski as guest artist in the role of Brünnhilde. The orchestra was led by Max von Schillings, formerly director of the Berlin State Opera, who made his American debut as conductor on this occasion.

Prominent in the cast which presented the colossal final drama of the Wagnerian "Ring" tetralogy, in addition to Mme. Gadski, were Johannes Sembach, formerly of the Metropolitan, as Siegfried; Carl Braun, also associated with the Broadway opera house some years ago, as Hagen; Max Roth, a newcomer, as Gunther; Marie von Essen, American contralto, a debutante with the company, as Waltraute, and Isolde von Bernhard as Gutrune. The

three Rhine Maidens were sung by Annette Royak, Miss von Bernhard and Adi Almoslino.

The chief honors of the cast went to Mme. Gadski, whose superb command of the Wagnerian traditions was again demonstrated in a way which pleasingly recalled this famous singer's triumphs in the past. She rose to real heights in the Immolation Scene. Ripe interpretative art was also displayed in Mr. Braun's Hagen and the Siegfried of Mr. Sembach, though the latter's head tones were sometimes submerged by the orchestra. Miss von Essen, known in America as Mary Kent, was a sympathetic Waltraute. Mr. Roth, an excellent baritone, sang the role of Gunther in competent style. Miss von Bernhard, familiar from last season's tour, was an appealing Gutrune.

Conductor Hailed in Debut

Mr. von Schillings, known in America as composer of the opera "Mona Lisa," which the Metropolitan gave nearly a
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NEW STRAVINSKY CHORAL SYMPHONY HAILED IN BOSTON

Work Commissioned for Anniversary of Symphony Makes Deep Impression in Initial Hearing — First American Performance of Composer's "Capriccio," Given in Same Program — Mahler's "Lied von der Erde" Performed Under Koussevitzky

BOSTON, Jan. 5.—One of the outstanding events of the present season was the American premiere of Igor Stravinsky's latest work, a "Symphony of Psalms," for mixed chorus and orchestra, especially composed for the fiftieth anniversary of the Boston Symphony, and given under Serge Koussevitzky's baton in Symphony Hall on Dec. 19 and 20. The assisting chorus was that of the Cecilia Society, which had been prepared by Arthur Fiedler.

The "Symphony of Psalms" is in three movements, scored for the usual four-part mixed chorus, and a large orchestra, including two pianos in addition to woodwinds and brasses, harp, cellos and double basses.

The text, from the Latin of the Vulgate, begins with verses from the Penitential psalms (the familiar "Hear my prayer"), continues through verses of waiting ("I waited patiently for the Lord, and He heard my cry"), then through verses of confidence and assurance ("He hath put a new song in my mouth"), and ends with Psalm 150 ("Praise the Lord"). A clearer ascent of mood it would be difficult to conceive.

This gradual progress from the depths of contrition to the heights of jubilation Stravinsky matches, makes real and amplifies in his musical score. At the same time he is not neglectful of the background mood or color of ancient Jewry. The composer who was able, almost a score of years ago, to find compelling voice for the atmosphere of pagan, prehistoric Russia, is now no less able to place his rise from prayer to praise in the atmosphere of the Hebrews of the days of the psalmist.

The first movement, prelude in manner, is emotionally in the depths. The second begins with an expressive fugue in high woodwinds, which serves later for accompaniment to a second fugue for the chorus. There is a clearly perceptible brightening of mood at "He hath put a new song in my mouth."

Powerful Evocation of Moods

The most expansively developed movement is the final one. Stravinsky distinguishes, with the psalmist, between the different varieties of praise. Praising God in His sanctuary is one thing; praising Him with psaltery and harp, with timbrel and dance, is another.
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SMETANA OPERA ADDED TO LIST BY CHICAGOANS

Mary Garden Gives First Local Performance in Title Role of "Navarraise" and Repeats Striking Impersonation in "Resurrection" — "Don Giovanni" Sung Brilliantly — New Tenor, Mario Laurence, Makes Debut in "Trovatore"

CHICAGO, Jan. 5.—The Chicago Civic Opera's first mounting of Smetana's "The Bartered Bride," on the evening of Christmas Day, added another to the organization's list of successful productions. Colorful settings and costumes, a well-balanced cast, the sprightly stage direction of Dr. Otto Erhardt, and Egon Pollak's spirited conducting were important factors in a venture which should eventually prove a popular addition to the repertoire.

Alexander Kipnis as Kezal, the marriage broker, achieved perhaps the outstanding individual success of the evening. Comedy of the riotous sort was plentifully dispensed, in addition to this artist's always admirable vocalism. Octave Dua, always dependable, as Wenzel, showed a fine sense of character and comedy, and sang the part well.

Maria Rajdl as Maria was of fetching comeliness, though at times somewhat too modest vocally. Theodore Strack sang as well as Chicago audiences have ever heard him, even though finding it difficult to depict the impassioned lover. Robert Ringling, fittingly cast as the circus manager, offered some whole-hearted comedy that pleased the public immensely. Hilda Burke as Esmeralda displayed the requisite charms of voice and person. The quartet of parents consisted of Mmes. Olszewska and Sharnova and Messrs. Habich and Baromeo, all expert in their duties. The ballet's important office was excellently fulfilled, with stress upon the solo assignments of Ruth Pryor and Libushka Bartusek. (Continued on page 42)

From One Artist to Another



Photo Carlo Edwards

La Argentina, Noted Spanish Dancer (Left) Presents a Basket of Flowers to Rosa Ponselle, of the Metropolitan, in the Latter's Dressing Room Following a Recent Performance of the Soprano in "L'Africana"

AN interested auditor at a recent performance by Rosa Ponselle in the role of Selika in "L'Africana" at the

Metropolitan Opera House was La Argentina, famous Spanish dancer. At the conclusion of the performance she visited Miss Ponselle in the latter's dressing room and presented a basket of flowers to her fellow artist in token of her admiration.

This charming act rounded out a little cycle of friendship and returned the compliment recently paid La Argentina by Miss Ponselle, who attended one of her performances at the Town Hall and took occasion to express an unbounded admiration for the dancer's art.

Memorial Service to Be Given for Lynnwood Farnam

A public memorial service for the late Lynnwood Farnam will be held under the auspices of the National Association of Organists at St. Thomas's Church, New York, on Tuesday evening, Jan. 13.

The English Singers will take part in the program, which will also include organ solos by several of Mr. Farnam's pupils. The choral service will be sung by the full choir of St. Thomas's Church, T. Tertius Noble, organist and choirmaster.

TWO NEW BOARD MEMBERS FOR MUSIC FEDERATION

Mme. Samaroff and Mrs. Milliken to Replace Mrs. Seiberling and Mrs. Davis

Two new members of the national board of the National Federation of Music Clubs have been announced, to fill positions left vacant by the resignations of two former members, effective at the recent board meeting in New York. Mme. Olga Samaroff and Mrs. Frederic L. Milliken are the new members. The latter is president of the Massachusetts State Federation.

The resignations of Mrs. Frank A. Seiberling of Akron, Ohio, and of Mrs. Houston Davis of Birmingham, Ala., were announced at the board meeting. The board expressed deep sympathy for Mrs. Davis on the recent death of Mr. Davis.

Mrs. Seiberling was at one time national president of the Federation, and held the position of national chairman of education until the Boston Biennial two years ago. Mrs. Davis is a former national chairman of special memberships.

SERAFIN FOR LONDON

Ponselle to Sing in Romani Opera at Covent Garden

Tentative plans have been announced for the forthcoming ten weeks' season of the Covent Garden Opera in London, which will begin on April 27 and will continue to July 3. Bruno Walter and Robert Heger, as in recent seasons, will conduct German opera. Tullio Serafin will be in charge of Italian works, and John Barbirolli will also conduct.

Rosa Ponselle will sing in Romano Romani's opera "Fedra," a novelty.

The repertoire will be selected from Wagner's "Ring," "Tristan und Isolde" and "Lohengrin"; Richard Strauss's "Der Rosenkavalier," Johann Strauss's "Die Fledermaus," Mozart's "Magic Flute," Verdi's "Traviata," "Rigoletto" and "La Forza del Destino," Rossini's "Barber of Seville," Puccini's "Turandot," "Gianni Schicchi" and "La Bohème," and Zandonai's "Francesca da Rimini."

ARTISTS RETURN TO U. S.

Incoming Liners Bring Musicians for Second Half of Season

Numerous artists have returned to this country during the past weeks. On Dec. 22, the Bremen had aboard Madeleine Grey, French concert soprano; Sergei Rachmaninoff, and Marian Anderson, Negro contralto. The same day, Albert Spalding arrived on the Olympic. Howard Hanson returned from conducting in Rome, on the Saturnia on Dec. 30.

Aboard the Mauretania on Jan. 2, were John Goss, English concert baritone; Paul Robeson, Negro baritone, and Paul Swan, dancer. On the same day, Gregor Piatigorsky, cellist, his wife, Lida Antik, who plays his accompaniments, and Nathan Milstein, violinist, came on the Deutschland.

Score of "Peter Ibbetson" Published

The piano vocal score of Deems Taylor's new opera, "Peter Ibbetson," has just been published by J. Fischer & Bro. The edition is an excellent one, with an attractive title page drawn in colors by the composer.

Reiner Engaged as Rochester Guest

ROCHESTER, Jan. 5.—Arthur See, manager of the Rochester Philharmonic and Civic Orchestras, has announced that several guest conductors of international reputation will be engaged to lead the Philharmonic next season in place of Eugene Goossens, who has resigned. The first will be Fritz Reiner, who will conduct the first four concerts of the season. Other conductors to appear during the balance of the concert year will be announced shortly.

Commenting on the local situation, Mr. See said: "Our Philharmonic Orchestra has a limited season, but the basis of the Philharmonic, the Rochester Civic Orchestra, has a continuous season of over thirty weeks. Under the capable guidance of Guy Fraser Harrison, this latter orchestra is in

constant rehearsal and performs under one leader. Because of this rather unusual situation, we do not feel that a season, or possibly several, of guest conductors would have anything but a stimulating effect on our orchestral activities.

"We also feel that we will be especially fortunate in having Mr. Reiner to begin our concert season next year, as he is a conductor of wide experience and unusual musicianship. I am confident that he will be warmly welcomed by our public.

"Needless to say, we all profoundly regret the resignation of Mr. Goossens, but our very best wishes go with him as he enters the field of his new and larger endeavor. His host of friends in Rochester will always consider him as a Rochesterian."

Vocal Club
Noted

Suppé's "Boccaccio" Sparkles in Metropolitan Revival

Operetta the Eighties Shows Surprising Vitality in Restoration After Fifty Years, Proving Delightful Addition to Repertoire—Cast Headed by Jeritza in Role of Florentine Poet Gives Light and Scintillant Performance

By A. WALTER KRAMER

TO Giulio Gatti-Casazza much praise for having dealt a telling and most effective blow at depression with his production of Franz von Suppé's comic opera, "Boccaccio," on Friday evening, Jan. 2.

A colossal success is this elaborate presentation of a masterpiece, which in this country has been heard from time to time in theatres, or in opera houses which are not opera houses. (Remember the Grand Opera House at Twenty-third Street and Eighth Avenue?) It was an inspiration to mount this treasure house of melody. Audiences will revel in it for many a season, if the enthusiasm of the mammoth audience that gathered for the premiere is an indication.

Suppé, like another renowned Austrian musician, Felix Weingartner, was born in the part of Austria called Dalmatia. Despite his being christened Francesco Ezechiele Ermenegildo Cavaliere Suppé Demelli, and despite Dalmatia having been given after the war to Italy, Suppé was Austrian to the core, just as Austrian as his contemporaries, Johann Strauss and Karl Millöcker.

Listen to his waltzes, his march movements, the characteristic little turns which are typical of Viennese music and argue with me, if you dare, about his being Italian! Franz von Suppé wrote for Franz Josef and his empire, "für Wien, sein Kaiserstadt"—for Vienna, his Emperor's city.

A Joyous Revival

Last week it seemed that he wrote for all time. His music sounded fresher than ever, spontaneous, warm, endowed with that sincerity of expression that speaks to new generations as eloquently as to the audience of its day. Played by an orchestra the size of the Metropolitan's, instead of the reduced orchestra used for comic opera in theatres, even the instrumentation pleased us, though we know that men like Suppé wasted but little time choosing colors for their orchestral accompaniment.

It was all very joyous. Here and there one wondered at the prevailing fashion of the diminished seventh chord in dramatic music. But that much-despised harmony did noble service, too, for Weber and the early Wagner in the theatre and Mendelssohn in his domain. Here and there a stopped horn suggested that the instrumentation had been touched up by Artur Bodanzky. If so, it is well. For it was always appropriately done. Mr. Bodanzky also set portions of the spoken dialogue as recitatives, as he had done in "Oberon." Again he succeeded admirably. The waltz song, "Mia bella fiorentina," for Boccaccio in the third act, which Mr. Bodanzky made of melodies from other

Suppé operettas, won a double triumph for Mme. Jeritza and for him.

Brilliant Vehicle for Jeritza

Mme. Jeritza's star has never shone more brightly than in the role of the Florentine poet, Boccaccio. She was a radiant vision in her male attire of the period, and her acting and singing were superb. Those who have seen her, as Oktavian, present the rose in Strauss's "Der Rosenkavalier" know what to expect as she steps out on the stage in



Setzer, Vienna

Maria Jeritza in the Title Role of Suppé's "Boccaccio" in the Recent Metropolitan Revival

the first act. She has a fine sense of comedy. Her song about changing places with Mr. Bodanzky in the opera, a set of English lyrics cleverly written for the performance, was capital. Trained in Vienna, she brought to her portrayal that zest, snap and fire so peculiarly the gift of the Viennese artist.

Not since she made her debut here in Korngold's "Die tote Stadt" has she had a part so suited to her temperament as is Boccaccio. The audience gave her ovation after ovation when she appeared before the curtain.

One might inquire as to why Mr. Bodanzky did not set all the spoken portions as recitatives. As it is now given, he has allowed certain parts to stand as dialogue, a mistake, we think. But this is only a detail in so superlatively fine a production. Mr. Bodanzky has covered himself with glory in preparing the piece, and conducted with a geniality and verve that were infectious. He was obviously enjoying



Studio Lorelle, Paris

Lily Pons, French Coloratura Soprano, as Lucia, the Role in Which She Made a Successful Metropolitan Debut

himself, as was the entire company. The audience felt it and rejoiced.

Rest of Cast Competent

Walther Kirchhoff as Pietro, Prince of Palermo, proved himself a comedian of high rank and made us forget some of his Wagnerian sins of commission. As Scalza, the barber, George Meader was inimitable, his walk and red umbrella in the first act providing much mirth. There was excellent comedy in the performances of Marek Windheim as Lotteringhi and Gustav Schützenzendorf as Lambertuccio. Nina Morgana sang charmingly as Beatrice; and Marion Telva, Dorothee Manski, Dorothea Flexer, Hans Clemens, Max Altglass, William Gustafson, James Wolfe and Alfredo Gandolfi were all satisfactory interpreters of their roles.

The only singer who seemed to us miscast was Editha Fleischer as Fiammetta. Her red dress in the first act was too revealing and did not aid her in suggesting the maidenly figure which the book calls for. Vocally she was worthy of much praise. In the "commedia dell'arte" in the final act, Miss Morgana and the Messrs. Schützenzendorf, Burgstaller, Meader and Clemens were delightful.

The chorus was surprisingly light on its feet and sang its many pieces with a tonal loveliness that cast a spell.

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Lily Pons, French Coloratura Soprano, Hailed in Brilliant American Debut as Lucia at Metropolitan—Young Artist Wins Ovation After "Mad Scene"—Earns Repeated Recalls from Saturday Matinee Audience

WHEN Lily Pons finished the "Mad Scene" at the Saturday afternoon performance of "Lucia" of Jan. 3 at the Metropolitan she was given the greatest ovation of any new singer heard there since the day when a delegation from a home town decided it had a star in the operatic firmament. (I hope the inference is obvious. Name of the singer on application.)

Mlle. Pons had in the preceding acts convinced those who have heard all the coloratura singers of our day and the day before that she was a singer of unusual quality. But she had not yet revealed her qualifications as a *prima coloratura assoluta*. Her bravura treatment of some of the rapid passages in the first act was clear and finished, her skill in chiseling a line, notably in the "Regnava nel silenzio," that of a musician as well as a singer. But she seemed conscious of the actual singing, indicating by a movement of the body here and there that she had not yet found herself completely in this performance.

"Mad Scene" Applauded

Then came the "Mad Scene," and with it she disclosed all the necessary vocal gifts that that super-aria calls for. Technically, it was one of the finest expositions of the music I have ever heard, all true to pitch, including the final F in alt. There was nothing piercing about this note either, which is more than can often be truthfully recorded about altitudinous tones.

The audience applauded after this act as madly as it has in a blue moon. Mlle. Pons appeared and reappeared, bowed and bowed, and showed that she appreciated the hearty welcome given her. No one could doubt that the audience was roused by this first important exhibition of florid singing it has been offered this season.

As an actress, Mlle. Pons had little in the role to call special attention to her ability in this direction. But she was always the polished French artist, expressive in gesture and demeanor. Her gowns were of real beauty. If she can give us portrayals as artistic of other roles as she has Lucia, she will become a valuable member, and a very popular one, too, of Mr. Gatti's company.

Her associates in this performance were Mr. Gigli as Edgardo, who, when he did not sob too much, sang beautifully; Mr. de Luca, who was not in voice and made a poor Enrico; Mr. Pinza, a fine Raimondo; Miss Egner, competent as always as Alisa; Mr. Tedesco, more white as to voice than ever, as Arturo; and Mr. Bada as Normanno.

Mr. Bellezza conducted with infinite taste and attempted more than once to treat the Donizetti phrase as though it were Mozart. Success hardly lies in that direction, yet the intention is to be applauded.

A. W. K.

Mary Wigman Sees Dance as Apotheosis of the Age

FOR some years echoes have been coming across the Atlantic of a remarkable modern art of the dance, evolved to express the feelings of the contemporary man in an age of machinery and cacophonous music. This art, which had its birth in Germany during the years of the war and its aftermath, has speedily become an international one. Today there is not an opera stage in Central Europe which has not discarded its old-fashioned ballet for the "free dance."

In this movement the name of Mary Wigman has had a leading place. Europe has flocked to her recitals, and pupils from many lands, including America, have gone to Dresden to study in the school which she founded to inculcate the principles of her art. Some of these pupils have returned to America to give recitals and to teach here. But the central figure in the movement has until now remained almost legendary, so far as the United States is concerned.

Finds America Hospitable

Now Mary Wigman has come to America to make a first tour under the direction of S. Hurok, who has brought such notables as Chaliapin and Isadora Duncan to our shores. Her first New York recital was the gathering place for dance devotees of every school. It was widely hailed as the outstanding terpsichorean event of the season.

When interviewed soon after her recital in a hotel suite fragrant with many flowers given her by American devotees, Miss Wigman expressed her happiness in the fact that her work had been understood and appreciated by her New York audience. A slender and vital figure in a striking black gown with flowing scarlet sleeves, she spoke with keen intellectual appraisal of the modern dance and its aims.

An Art of the Present

"It is not so much the personality of any one figure as the spirit that is 'in the air' which sets the aims for an art movement," she said. "In the case of the dance it was a desire to express certain deep-lying impressions of the modern world, for which, some of us felt, the old ballet technique was inadequate. To appreciate that formal and often exquisite art, one had to return to the rococo attitude of mind, quite different from that of today.

"It was the young generation, which felt and suffered so deeply during the war years, that wanted an outlet for its feelings and protests. That is why the new art often seems on first acquaintance so direct and powerful. You see," she continued, with a twinkle of amusement, "when the young dancer begins his work, the first thing he usually wants to express is a shriek! Later he learns to say other things.

"With Feet on the Earth"

"The modern dance, and the impressions of strength and vital, vigorous movement which it conveys, are part of the new spirit. The old ballet school seemed always to be concerned with the heavens. It spurned the earth. The effort always was toward lightness, ease and superficial grace, keeping the dancer poised on her toes when she was not floating or being carried about by her partner.

"The new art, on the other hand, has its feet planted firmly on the earth, as if the protagonist said, 'Here I am.



Maurice Goldberg

Mary Wigman, Distinguished Exponent of the Modern Dance and Founder of a New School of Rhythmic Art, Who Is Now Making Her First American Tour. Left, as Seen in a Recent Studio Portrait, and Right, in One of Her Original Dance Creations

Here I'll stand. Let Fate do what it will!" It marked the beginning of a self-consciousness in man as conveyed by his dance."

Free Expression the Aim

Miss Wigman declares that her dancing is not in any true sense rigidly schematized. "I do not approve of too much thought in connection with dancing—at least, not in advance," she said. "Dancing should be a free expression of man's feelings and impressions by the use of the body as an instrument. Therefore, I try to lead my pupils to begin to express their feelings directly, and after they have evolved something, to think about what they have done."

Unlike some other justly famous dancers, Miss Wigman does not believe that musical masterpieces should be "interpreted." Original music is created for each of her numbers at the same time that the dance is evolved.

The remarkable flexibility and rhythmic control which the new school demands and fosters are the product of a long and careful training. In the Wigman School in Dresden, the exponents of the system work for four years under their mentor before they are awarded the coveted diploma. "Dancing cannot be taught by theory and lectures, nor by sitting in a corner," is a maxim of the new school.

Her Style Self-Evolved

The art of Miss Wigman was largely self-evolved, although she acknowledges the help she received in early days from Rudolf von Laban, a leading figure in the modern German dance, who is now ballet master of the Berlin State Opera and the director of cho-

reography at Bayreuth. She made her professional debut in 1919—a date which, she says, seemed only yesterday in a busy career until a banquet given for her in 1929 by admirers recalled the fact that it was a tenth anniversary.

Within a remarkably short time she became the most popular woman dancer

in Germany and was invited to reorganize the ballet forces of the Dresden Opera. Because of changes in the management this arrangement was never concluded, but Miss Wigman remained in Dresden and founded her school there with a nucleus of pupils who gathered about her. Since that time (Continued on page 31)

American Debut of German Dancer Hailed by Distinguished Audience

MARY WIGMAN made her American debut in the Chanin Theatre on the evening of Dec. 28 before an audience of distinction which filled the theatre.

Miss Wigman's art is unique. It derives in a direct line from that of Isadora Duncan, without being in any sense imitative. It is, however, a more definite and more highly formulated choreography. Unlike many of the protagonists of the modern dance, she has a perfect sense of rhythm and of accent.

Wisely, Miss Wigman does not attempt to interpret movements from symphonies. Specially composed music for each of her dances is given forth sometimes from a piano, sometimes from vague, hidden percussion instruments, sometimes from both. Occasionally, for a time, there was no accompaniment at all.

The dancer's costumes were, for the most part, of a bare simplicity of line,

though fashioned of rich fabrics. In one dance, "Storm Song," her face was veiled. In the "Hexentanz," a Chinese fantasy, she wore a mask.

A marvellous control of the body is Miss Wigman's most salient characteristic. Her art, though doubtless exceedingly complex, gives the effect of an almost primitive simplicity. It is an art which belongs to no single period, but is more or less universal in its effect.

Of the various dances, "A Summer-y Dance" and "Pastorale" were outstanding. Of the more vigorous moments, "Faces of the Night," which suggested things seen in the dark, was quite the best.

The audience received her initial program of dances with vociferous applause, and even cheers. The program was repeated to capacity audiences on the afternoon of Jan. 2 and the evening of Jan. 4.

JOHN ALAN HAUGHTON

Perils of American Life Are Theme of Rathaus Opera



Otto Kurt Vogelsang, Berlin

The New York Roof Garden Scene from Karol Rathaus's New Opera, "Fremde Erde," Recently Given Its World-Premiere in Berlin. Emil Pirchan, Who Designed the Settings, Has Provided an Impressionistic View of the American Metropolis, with Its Beelling Skyscrapers

By GERALDINE DE COURCY

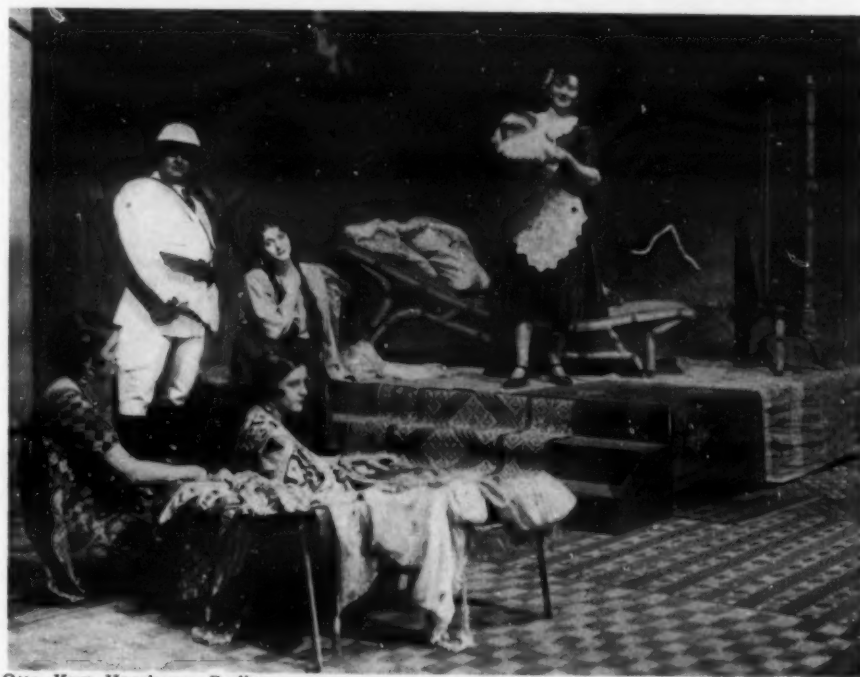
BERLIN, Dec. 30.—After several postponements covering a period of some six months or more, Karol Rathaus's new opera "Fremde Erde" (Alien Soil) finally saw the light of day at the State Opera on the evening of Nov. 28 in a production that did distinct honor to the enthusiasm and interest manifested by Erich Kleiber, the conductor.

Rathaus, a Pole by birth and an Austrian citizen by naturalization, is a pupil of Schreker and has passed through a long and careful novitiate before essaying a dramatic work of this scope. His preparatory experience has included the composition of chamber music, symphonic works and instrumental compositions, and incidental music to dramatic works such as Tretiakoff's "Burelle China" and Zweig's "Sergeant Grischa" in the Reinhardt productions, and Gutzkoff's "Uriel Acosta," as given by the Habima Theatre of Moscow.

This new work was no over-night inspiration caught on the wing of a passing fancy, but is wedded to a textual framework dealing with a subject that has long absorbed his interest, that is, the tragedy of the emigrant.

Propaganda for the Homeland

The text, by Camilla Palffy-Wanick, even with its incongruities and exaggerations, is most excellent anti-emigration propaganda. The story is that of Semjin, the handsome, young village hero, who sets forth from his native Lithuania with his fiancée and a little band of compatriots to seek their fortunes in a newer and friendlier land. The little company of wayfarers is swept into the net of a seductive South American (Lean Bran-



Otto Kurt Vogelsang, Berlin

A Scene in the South American Tropical Dwelling of the Emigrés from Lithuania, as Designed by Pirchan for the Rathaus Opera in Its Berlin Premiere. The Principals at Rear Are Fritz Soot, Margery Booth (Centre) and Elise von Catapol

chista) in search of just such lusty sinews for her fabulous mine fields in the pitiless fever belt of the tropics. Semjin, however, carries his ardor even further and proceeds to forget his native land and love in the arms of this more sophisticated mistress—the personification in his eyes of the "perfect life of being beautiful, idle and useless."

But this new-found bliss proves of short duration. Moved by his social consciousness, Semjin endeavors to engage in a little humanitarian activity on behalf of his suffering fellow emi-

grants, and is promptly banished for his ill-timed pains. Bereft of his illusions, he wanders back to New York, where he finds his deserted fiancée dying. He is just in time to receive her blessing and forgiveness, as, robbed of money and papers, she huddles on a pier in the shadow of an outward-bound liner. Uttering a despairing cry for work at any price, the author of the catastrophe rushes forth into the cacophonous maelstrom of New York as the curtain slowly closes on the vision of a drunken sailor winding his erring way to the tune of Yankee

Doodle extracted from a wheezy accordion.

A Sombre Score

This little tale, simple enough in its rough outline, but complicated in its development, provided admirable dramatic material, whipped up into melodrama by a feminine librettist more interested in iambs than consistency. But the composer's enthusiasm apparently distorted his perspective, so that he lay greater stress on illuminating the psychological *Hintergrund* of his characters than the physical incidents, which must always serve as the direct medium of contact between the music and the listening public.

As a result, the music had a sombre quality—a prolonged melancholy that rarely lifted for more than a moment, even at the dramatic climaxes. The multiple tonality, the occasional outbursts of chromaticism, and the vivifying qualities of incidental orchestral complexities failed to enliven a texture dominated by an interrupted melodic line, the crepuscular note of muted strings, and transparent instrumentation.

The opera was in two acts and five scenes, the last two scenes being connected by a symphonic interlude which represented the musical high light of the performance. If divorced from its immediate context, it would undoubtedly have gained in effectiveness. A jarring effect was the occasional use of the spoken word—an oft-tried and rarely successful experiment.

Painstaking Performance

Kleiber left no tonal nuance, no subtlety of instrumentation, no dramatic possibility unaccentuated, so that the score was impregnated with a vitality and a rhythm that invested its
(Continued on page 49)

Since Singing Is So Good a Thing...



Pyret Studio

Jacob A. Evanson, Conductor of the Flint, Mich., Central High School A Cappella Choir, Which Sings the Highest Type of Choral Music

The accompanying article is the third in a series, devoted to problems confronting the teacher of music in American schools, which **MUSICAL AMERICA** is presenting to its readers. The author, Max T. Krone, is the director of the department of school music at Western Reserve University, Cleveland; second vice-president of the Music Supervisors' National Conference, and a member of the editorial board of the *Music Supervisors' Journal*. The second article of the series appeared in the issue of Dec. 10.—Editor, **MUSICAL AMERICA**

By MAX T. KRONE

AS one compares the development of instrumental and vocal music in our schools during the last hundred years he is struck by the similarity of this development to that of the airplane as compared to the railroad. Since 1838, when Lowell Mason introduced singing in the Boston schools, the quality of the music performed and of the production itself has been improving, on the whole. There have been no startling changes until recently, however, which would challenge the attention of musicians as has the phenomenal growth of instrumental music in the schools during the last fifteen years.

There are several reasons for this condition. First, immature voices have seemed to present to the average music teacher an insuperable obstacle to the performance of great choral works. A concomitant of this belief was another similar one—that immature minds could not feel deeply enough

the spiritual qualities of great music, hence it were better to give them a diet of inconsequentialities. Only sporadically has there appeared a great trainer of voices and inspirer of souls who has seemed to be the exception that proved the rule.

Real Choral Music Neglected

Second, school music teachers and choral conductors in this country, with a few exceptions, have not been familiar with the great body of choral literature that has been written for voices—in the vocal idiom. Until recently, the typical high school chorus program consisted largely of four-part arrangements of vocal solos, transcriptions of melodies of instrumental origin, excerpts from opera and oratorio—usually “arranged” for school choruses—and a few choral compositions by composers whose greatness lay in the instrumental, not the choral, field.

Music historians have either been so obtuse to the beauty of the literature for voices, especially to that for voices without accompaniment, or they have considered the worth of such music so slight in comparison to the more complex and colorful instrumental literature that they have given the composers of truly choral music comparatively little attention and space.

Consider, for example, the fate of the English composers of the 16th and 17th centuries. We are fortunate, in our century, to have a Canon Fellowes and a Frederick Bridge, among others, to dispel the darkness into which the music of Tudor England was delegated by Burney and his ilk. We are doubly fortunate to have had the music of that period so beautifully presented to us by Cuthbert Kelly and his English Singers.

Operetta as a “Disease”

Third, and in fairness to the music teacher, he has usually, especially in smaller places, had to use his concerts as a means of raising money to support his department. Consequently, he has had to give his community what they wanted to hear if he expected any returns from the box office. Here also is one reason for the prevalence of the

WHAT ARE THE REASONS FOR THE SLOW PROGRESS IN SCHOOL VOCAL MUSIC?

Immature voices, immature minds.

Teachers not familiar with choral literature.

Necessity for concerts being self-supported—the prevalence of the disease known as “operetta.”

Teachers' ignorance of voice development.

Too few teachers capable of inspiring a spiritual response from children.

disease known as “the operetta.” It doesn't take the young music teacher long to discover that an operetta will attract more shekels than a half-dozen choral concerts. In fact, in many small cities, the music supervisor is specifically hired to “put on an operetta” every year—and fired if he doesn't. This is, we agree, a lamentable state of affairs, from the educational as well as the musical point of view. No school board would expect algebra, history, or any other subject—except athletics—to “pay its way.” As long as this condition exists we may expect to reap the harvest it has prepared.

Finally, in our category of reasons for the slow development of choral music in our schools, is the fact that school music teachers as a rule have known very little about voice development. This is not surprising. A large percentage of them have been pianists with little or no voice training themselves.

In most training schools for public school music teachers, voice is looked upon as a “snap” course which one takes as a “minor” because he has to—or as a “major” because he is not “good enough” to major in piano or some other instrument.

To make matters worse, there are not enough voice teachers to go around among all our colleges. Of all musical instruments the voice is the most delicate and the most personal. The successful voice teacher must be much more than a sound musician. He must be a thorough student of physiology

and psychology, and must possess such magnetic traits of personality that he can play upon his student's imagination and emotions as a Kreisler upon his Stradivarius.

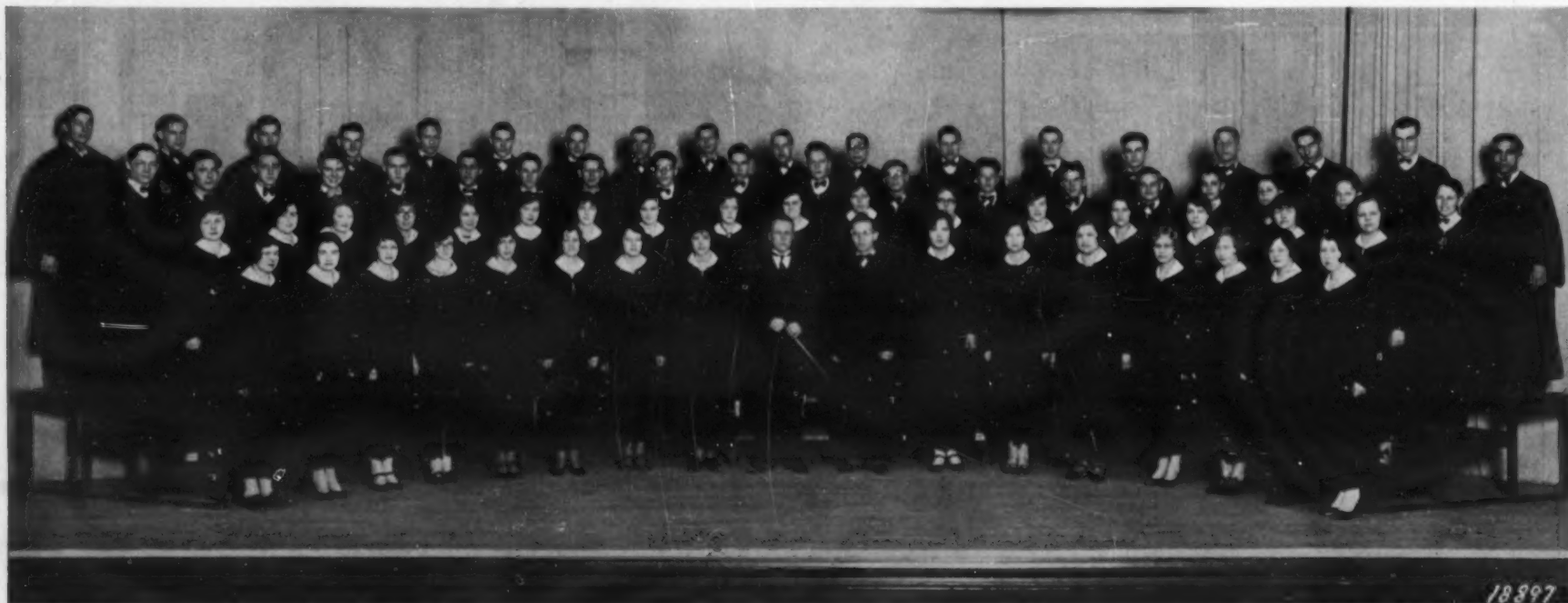
Such combinations are, of course, rare. Consequently, our school music teachers have come forth able to talk glibly of the diaphragm, breath control, resonance and voice “placement,” but with little ability to use their knowledge either in singing, themselves, or in securing beautiful singing from their children. Certainly, few have ever had an overpowering emotional experience from the beauty of that which they produced vocally.

“Should We Expect Much from Teacher?”

A quotation from a recent letter to the writer seems so appropriate here that I cannot refrain from adding it: “Isn't it too much to expect a generally high order of qualifications in the music teacher? . . . Our music teachers are not themselves spiritual, or whatever you want to call that species of ‘reactibility’ to subtleties of beauty and the expression of human feelings or emotion. As a nation, we are not spiritual in this sense. But we are *potentially* so. However, it takes spirituality to beget spirituality. It's in the teacher—whether the children, en masse, will be aroused.” Here is food for thought.

For the sake of those who doubt that there are teachers in our schools

(Continued on page 19)



The A Cappella Choir of Central High School, Flint, Mich., Is One of the Exceptions to the Rule of Mediocre Choral Singing in the Schools. This Group Has Been a Feature of the Music Supervisors Conference for the Last Three Years. Their Singing at the Last Conference in Chicago Was Broadcast Over a Large Network



Dear MUSICAL AMERICA:

Too bad that Hamilton Forrest's "Camille," with the excellent presentation provided for it, did not score a bigger hit with the Chicago Civic Opera. With the exception of our friend, Eugene Stinson, none of the Chicago daily paper men found any genius in it. Quite the contrary.

Your own reviewer, Albert Goldberg, a discriminating and eminently fair-minded writer of musical doings, discussed it at length in your last issue, and I know that he gave credit where credit was due. But he couldn't say much for this new composer among native operatic aspirants.

A wag, who attended the premiere, confided to one of my imps that he had heard it whispered around the Chicago Opera that Mr. Forrest had not done his own instrumentation. (The orchestration, you know, was said to be none too good.) Said the wag: "I don't believe it; it was too amateurish to have been done by a professional!"

That reminds me of a conversation with a composer who is quite widely known for his songs and piano pieces. Said composer was describing to your editor an extended work for the stage (not an opera, by the way) which he had written and which he was thinking of showing to the Metropolitan.

Was the work completed, asked your editor—that is, had the composer finished the orchestral score? "No," said the composer, "I plan to have Mr. Blank score it"—here he named a well-known musician who specializes in orchestrating the music of writers who cannot write for the orchestra.

Your editor expressed surprise. To which the composer replied that he had not studied instrumentation, as he felt that the time required to gain this knowledge, plus the time consumed in orchestrating a work, could be more profitably devoted to composing other works.

What a joke! "Could be more profitably devoted to composing." What is orchestrating one's music but composing, I ask you? Can a self-respecting composer even think of someone else finding the proper orchestral colors and tints for his musical ideas? I don't think so. Orchestrating one's music is composing. Don't make any mistake about that.

It is one thing for Jerome Kern to have had Frank Sadler in other days orchestrate his musical comedies and Robert Russell Bennett do "Show Boat" a few years ago.

But for a composer who aspires to the Metropolitan, to dream of engaging the services of an orchestrator is—well, it is just naive. Such a situation would be unthinkable in Europe. It is just an example of our lack of proper technical equipment.

Erich Kleiber has produced another new work at the Berlin Staatsoper since his return to Germany—Karol Rathaus's "Fremde Erde." You will have a review of it from Geraldine De Courcy elsewhere in this issue.

I hear that on his return Kleiber's first orchestral concert was acclaimed by the public. But the Berlin critics had a lot of things to say about "Americanisms" which, they stated, he had acquired during his stay here. Ha, Ha! say I. I knew they would take this attitude. They always do.

Of all things, to accuse Erich Kleiber, of all conductors, of "Americanisms." Kleiber, who is uncompromising in his devotion to the music he conducts, who is least inclined of anyone I know to make concessions for effect. And just these things are what the high-hatted Berlin professors of criticism call "Americanisms." And to acquire "Americanisms" in a six weeks' stay!

How these same gentlemen would love to be engaged to come to America, the home of what they sneeringly call "Americanisms," to lecture, or write, or what not!!! Grapes are sour in Berlin, as elsewhere.

Well, the Lattuada "Preziosa Ridi-cole" has not proved nearly as "felice" as its composer's Christian name might have led some to believe. It falls plainly in the category of unimportant music.

Even though it may entertain audiences through the skillful efforts of its interpreters, the charming Misses Bori and Swarthout, the pulchritude of these ladies being one of the joys of going to the Metropolitan these days, it deserved its presentation there far less than many works that Mr. Gatti might have chosen.

I wonder why a work like Cesare Sodero's "Ombre Russe" does not engage the attention of the Metropolitan. I really wonder. Here is an opera by an accomplished Italian musician, who has been living in this country for several decades, all ready for a hearing. What is more, the work has been tried and has been a success. First, Maestro Sodero gave it on the N. B. C. network before an unseen audience from coast to coast; then, after it was received with marked approval he repeated it with similar success.

And then last Spring it was mounted in Venice at La Fenice, one of the most aristocratic opera houses in Italy, where it was praised by the public and and by the critics and found worthy of a number of presentations.

Sodero is a man who knows the theatre, who writes for the orchestra with mastery, just as he conducts an enormous repertoire with comprehensive knowledge. Why should his work not have a chance at the Metropolitan or the Chicago Opera?

There used to be a story that the Metropolitan did not wish to produce an opera by an Italian who was a resident of this country. Why? I do not know. Where a man lives and works has nothing to do with his art product.

Mr. Gatti has produced American operas by Converse, Parker, Cadman, Hadley, Breil and Taylor, all American-born musicians, and by Damrosch, Hugo and Herbert, the first two born in Germany, the last in Ireland. Why not give an American born in Italy, the

home of opera, a chance? And especially when the composer in question has to his credit a work which is a proved success? How about it?

Some of my most intelligent correspondents have been writing to me about the music reviews in the New York Times. They don't like them, it appears.

I do. I find Olin Downes a very competent writer, a man of admirable taste. I note that he is writing at too great length, however, his articles frequently running more than a whole column. And a whole column in a daily paper is a lot of space for a criticism of a single concert.

Here's a warning to Olin: Watch out, or before you know it you will be the H. T. P. of New York criticism.

For those who may not know, let me add that H. T. P. are the initials of H. T. Parker of the Boston Transcript who stands at the head of the list of prolific writers, a man of excellent ability, who writes the longest reviews at the present time of any critic in this country.

Delighted to see that Koussevitzky has invited Henry Hadley to be guest conductor of the Boston Symphony for three concerts. This honor was bestowed on Hadley some five years ago by this Russian conductor.

Koussevitzky has asked Hadley to devote the second half of the program to his own music. So Hadley will play, in addition to some standard works, his own tone-poem, "Salome," and his new suite, "Streets of Peking"—in the Hub on Jan. 16 and 17 and in Cambridge on Jan. 15. He will also include "Masquerade" by his colleague, Carl McKinley, on these programs. That's recognition of an American composer-conductor, for you, and I'm mighty glad to see it. Hadley deserves it.

Scientists have found recently that, while the pitch of the voice of Chicago is bass, and that of London baritone, New York's voice is tenor! Whoops, my dear!

Bodanzky drew applause from many who rarely approve of him when he led "Boccaccio" the other evening at its Metropolitan premiere. The scowl on his face died as these jolly tunes rang out; his bird-of-prey expression, which is anything but agreeable, softened to a smile and all was merry as a sunny Sunday afternoon in Vienna's own Prater, where the melodies of Suppé were played in his lifetime quite as much as those of Johann Strauss.

And La Jeritza! How she romped through it all, making one of the biggest successes in the title role of Suppé's operetta ever scored here by her! How enchanting she looked! The original Frankie Bailey had nothing on this golden-haired charmer, whose personality is more fetching in a work of this kind than in opera which is styled grand.

Several of my confreres of the dailies have been more than ordinarily audible of late on the subject of the claque. Among the critics, Messrs. Gilman, Henderson, Downes and Thompson all have made ironic or indignant protests at the manner in which the professional applause-makers have marred scenes of opera at the Metropolitan.

Irrespective of whether these horny-handed nuisances have been more objectionable this season than customary, I feel that these protests of my fellow scribes are timely and I even consider it possible that they will result in some

With Pen and Pencil



Tito Schipa Is Perhaps the Only Tenor of High Magnitude Who Can Include on His Song Programs Music of His Own Creation or Arrangement. These Arrangements Sometimes Bring Surprises in Their Wake. After Making a Song of Liszt's "Liebestraum," the Chicago Opera Tenor Found That Liszt Himself Had Preceded Him, Using This Music as a Setting of the Poem, "O lieb' so lang du lieben kannst"

good. The Metropolitan management has the power to curb these trumped-up and usually obvious demonstrations if it really wants them curbed. Something of the kind actually did happen, I understand, at the most recent performance of "Don Giovanni." Some weeks ago the manner in which the claque broke in on the orchestral conclusions of Mozart's airs—particularly "Dalla sua pace," "Il mio tesoro" and "Non mi dir," all of which have enchanting postludes, suggestive of the Mozart symphonies—brought vigorous protest in the Post and the Sun.

There were no such interruptions of the orchestral endings of these set airs at the next "Don Giovanni." Does the claque read the newspaper criticisms? I wonder. Or does it sometimes hear from those who do?

But then, applause has many curious manifestations not to be confounded with the perfunctory bought-and-paid-for kind. If you were among those who took due note of the enthusiasm (much of it bona fide) which attended the debut of Lily Pons, Mr. Gatti's very attractive new coloratura, you may have noted a picturesque figure at the left of the proscenium, standing and applauding prodigiously. Some say he looks like Robert Louis Stevenson, but that is not the point.

Was that the chef de claque? Not a bit of it. That was the chef de presse, Monsieur Billigarde. He's an enthusiast.

And don't think for a moment that all the applause at the opera is engineered. So genuine was much of that at the "Boccaccio" revival that one of the reviewers suggested a vacation for the palm beaters. Why not Palm Beach? appends your

Mephisto

TOSCANINI PLAYS SIBELIUS AND OLD SAMMARTINI OPUS

**Philharmonic - Symphony
Gives Interesting Works
for Manhattan Music-Lov-
ers in Concerts During
Past Weeks—All-Wagner
Special Concert Wins Ova-
tion for Italian Leader—
Christmas Day Program
Given of All-French Music**

TOSCANINI and the New York Philharmonic-Symphony provided all the orchestral fare served to concert-goers in Manhattan during the past few weeks. Sibelius's tone-poem, "En Saga," proved an interesting work and was received with high commendation by its hearers. His reading of the Franck Symphony was different from those most frequently heard but was, naturally, a most interesting one. As in former hearings under Mr. Toscanini's baton, the Death of Siegfried and the Funeral Music from "Götterdämmerung" constituted the high spot in all the recent concerts.

Philharmonic-Symphonic Special

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Special concert for members. Carnegie Hall, Dec. 18, evening. All-Wagner program:

Prelude to "Lohengrin"
Bacchanale from "Tannhäuser" (Paris Ver-
sion)
Prelude to "Meistersinger"
Siegfried Idyl
Siegfried's Death and Funeral Music from
"Götterdämmerung"
Prelude and Finale from "Tristan und Isolde"

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Needless to state, this was a superlatively beautiful concert. If there can be said to be any high spots on such obvious heights, there was one in the "Tannhäuser" excerpt. Mr. Toscanini redeemed some of the slight banalities of moments of this scene by doing interesting things to the tempi, and by slowing down certain passages.

The "Götterdämmerung" he has played here before with more telling effect, and a cloud seemed to rise before the "Tristan." Nevertheless, it was magnificent Wagner and the audience could "scarce forbear to cheer" even though it obviously annoyed the conductor. H.

Sunday Philharmonic Germanics

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Carnegie Hall, Dec. 21, afternoon. The program:

Symphony in B Minor, "Unfinished" Schubert
Overture and Bacchanale from "Tannhäuser" Wagner
Symphony No. 3 in E Flat Major, "Eroica" Beethoven

All three of these works had been heard on previous Toscanini programs. A somewhat sober audience responded with cordiality to the Maestro's rather unmoving performance of the "Unfinished," only, but woke up to wild enthusiasm for the Wagner, the last pages of which were the high spot of the concert.

The leader labored unusually strenuously in the Beethoven, and consequently the performance sounded labored, relaxing to freedom, however, in the Scherzo and Finale. Q.

Toscanini's French Christmas List

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Carnegie Hall, Dec. 25, evening. The program:

Symphony in D Minor.....Franck
"Le Festin de l'Araignée".....Roussel
"Nuages" and "Fêtes".....Debussy
"Rakoczy" March.....Berlioz

Listening to Toscanini's performance of the much-worn pages of the Franck Symphony was like re-reading a familiar book with newly sharpened eyes. Whether you agreed with what you found is one matter; certainly it was a magnificent performance.

The spiritual content of this work is always open to discussion: Toscanini found in it more humanity than mysticism. His taking for granted that allegretto means allegretto, and not andante or any other of the varying tempi usually accorded it, made the second movement live and breathe, instead of gasp and drag.

Roussel's slight score is précieux: it sounded of little moment beside the familiar Debussy pieces, which the maestro refused to let dream, but made to glitter and sparkle. Berlioz's resonant bit of patriotism was a stirring finale to a concert that was one of Christmas Day's biggest events for its audience. The program was repeated on Dec. 28. F.

Philharmonic-Symphony New Year

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Carnegie Hall, Jan. 1, evening. The program:

Symphony No. 3 in G Major, Sammartini
Symphony in D Major, with the Horn Signal.....Haydn
"Serenade" from "Chiari di Luna" Tommasini
"En Saga".....Sibelius
Danza (Tarantella).....Martucci

Be it said of the first half of Mr. Toscanini's New Year's program that the taste for small orchestral delicacies was blunted a bit by the time the more important of the two was reached. Sammartini should not have preceded Haydn in this way. The "Horn Signal" Symphony has been popular of late. It was played by the Boston Symphony in March, 1930, and by the Cleveland Orchestra as recently as Dec. 2.

Toscanini's performance of the charming work included the addition of the cembalo part which Seiffert recommended—it is not a particularly felicitous addition. A more detailed account could search out some striking peculiarities of tempi which the leader imposed, but it suffices us to remark

Young Listeners Honor Paderewski



International News Photos, Inc.

Following His Appearance as Soloist in a Special Program of the Series, Ignace Paderewski Receives a Silver Cup, Presented by Prize-Winners in the Young People's Concerts of the New York Philharmonic-Symphony, Under Ernest Schelling. Shown in the Accompanying Picture Are: Freeman Fairchild, Gustave Kobbe, Katherine Lyon Dunlop, Gloria Vigiano, Edith Savin, Edward Rayher, Mr. Paderewski and Mr. Schelling

TRULY gala in spirit was the fourth Young People's concert, the series in which Ernest Schelling conducted the New York Philharmonic-Symphony, on Monday afternoon, Dec. 29, for on this occasion Paderewski made the young music-lovers a handsome Christmas gift in the form of an appearance as soloist.

In honor of the great pianist the entire program was devoted to Polish music, with program notes prepared by the Polish composer-pianist, Sigismond Stojowski; explanatory remarks by Mr. Schelling and motion picture slides dealing with Poland and its musical history.

Mr. Schelling presented performances of Noskowski's symphonic poem "The Steppe," the "Intermède Polonais" from the Stojowski Suite, Op. 9, and two "Danses Montagnardes" from Paderewski's "Tatra Album," orchestrated by one Opienski. Of these, the Stojowski music was by far the best.

But it was Paderewski's day and he had a thrilling ovation when he appeared, the orchestra playing a fan-

fare, the audience rising to its feet to greet him. A tribute was paid him before his entrance by Harry Harkness Flagler, president of the Philharmonic-Symphony Society.

The Romanza and Finale from Paderewski's early Concerto in A Minor, Op. 17, were played by him, followed by a group of Chopin, including the C Sharp Minor Nocturne, the Mazurka in A Flat, and the Scherzo in B Flat Minor. It was not a day for critical comment, but rather one for rejoicing in the potent spell which the seventy-year-old master never fails to weave. His playing of the mazurka was unforgettable.

At the end of the program a group of youngsters, who had won prizes offered by Mr. Schelling, presented to Paderewski a loving cup, on which appears this inscription:

To the Hon. Ignace Jan Paderewski
from Ernest Schelling
And the grateful young friends
of the
Children's and Young People's
Concerts of the
Philharmonic-Symphony Society. A.

that if any stately dancers had tried to tread the measure of Mr. Toscanini's minuet, they would have bounced rather than glided, and soon been out of breath. The various soloists in the variations of the last movement made out well enough, though only the horn quartet particularly distinguished itself. Mr. Lange was at the concertmaster's desk, owing to the illness of Mr. Guidi.

The real feature of the concert was the Sibelius tone-poem, perhaps too polished in its moments of savagery, but nevertheless performed with devotion and clarity. This is beautifully descriptive music, with a few arid

stretches, but as far as being imputed solely to the Scandinavian Northland, it might just as well be Russian, even, in spots, American Indian as transcribed for the movies. A few judicious cuts would benefit the work and would make it decidedly more effective. Q.

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Artists Caught by Camera in Smiling Mood



Bain News Service

Florence Austral Looks Happily on New York Harbor from a Deck of the Leviathan after Touring Europe and the Antipodes



Joseph Littau Seeks Relaxation from Conducting the Omaha Symphony in a Ride through the Stock Yards



King Camera Guild

Mary McCormic of the Chicago Opera Seems Delighted to Sail on the Olympic to Fill Operatic Engagements in Paris, London and Budapest



John G. Hemmer Grace Moore of the Metropolitan Makes a "Hole in One" under the Tutelage of Her "Pro," Ted Turner, on the Links at Pinehurst, Ga.



Katie Wilson-Greene, Washington Concert Manager, Sits in the Solarium Aboard the Majestic on Her Return from a European Trip



Audrey Roslyn, American Pianist, Pauses at the Peace Parliament Building After Giving a Recital in The Hague



Juliette Lippe, at the Left, with Harold Ditter, a Fellow Operatic Artist, and Mrs. Ditter, Goes for a Walk in Berlin

New Yorkers Flock to Hear Seasonal Music

Christmas Feeling the Theme of Recitals and Concerts—Annual "Messiah" Given by Oratorio Society—Friends of Music Sing Bach "Christmas Oratorio"—Glee Clubs Heard in Well-Chosen Programs—Dessooff Chorus Presents New Work by Murat

ALTHOUGH the number of concerts and recitals showed the customary numerical diminution during the Christmas season, the standard of excellence was high and the audiences large. Steuart Wilson, English tenor, created interest in his first New York recital. Mary Wigman, exponent of a new type of dancing, delighted an audience of size and distinction at her first American appearance. The English Singers completed their cycle of three Christmas carol concerts. The Sittig Trio, the Gordon String Quartet and the Old World Trio provided interesting chamber music for discriminating audiences.

Princeton Glee Club

The first appearance of the Princeton Glee Club, Dr. Alexander Russell, conductor, without the other ensembles which have annually visited New York as a group, was given in the Town Hall on the evening of Dec. 15. A more serious musical trend marked this concert, which was a benefit for the Children's Village at Dobbs Ferry.

Carols arranged by Dr. Archibald T. Davison of the Harvard Glee Club, Harry C. Gaul and William Arms Fisher, were sung first, followed by choral works by Grieg, Blech, Cui, Henschel and others. George Morgan, baritone, was soloist in an aria from Korngold's "Tote Stadt," and a soloist from the ranks was G. M. Page. Lighter interludes were burlesques of grand opera, popular songs, and the two-piano performance of Arensky's Waltz by Albert Struck, Jr., the accompanist, and Frank Gunther. Dr. Russell accompanied the chorus at the organ in one work. The audience was large, festive and cordial. F.

La Argentina

No slackening of enthusiasm was noticeable for La Argentina's eighth appearance of the season; in fact, the audience in the Town Hall on the evening of Dec. 16 was as large and zealous in its applause as any other such group this year.

The inimitable Spanish dancer had a few novelties for this recital: an amusing and cheerful grotesque, "The Dance of the Miller's Wife," from de Falla's "Three-Cornered Hat"; "Two Popular Melodies" by Nin, and a new Gypsy Dance, to the music of Valverde. These, and the more familiar points on the list, served to add still another cubit to the artistic stature of the dancer. F.

Sittig Trio

The Sittig Trio, consisting of Margaret Sittig, violin; Edgar Sittig,

'cello, and Frederick V. Sittig, piano, gave one of their interesting concerts in Steinway Hall on the evening of Dec. 17. The program consisted of a Trio in G Major by Haydn, a 'Cello Sonata in F Major by Marcello, Nardini's E Minor Violin Sonata and Goldmark's Trio in D Minor, Op. 1.

The concert had much of excellence and was listened to with obvious pleasure by a large audience. Miss Sittig displayed the fine, musical tone which has characterized her playing heretofore, and Edgar Sittig gave a satisfactory and musical rendition of the Marcello work. The ensemble, however, was the most satisfactory part of the concert. N.

Harry Cumpson, Pianist

Harry Cumpson, pianist, heard here last year, gave the first of two recitals scheduled for this year in the Town Hall on the evening of Dec. 17.

Mr. Cumpson is more or less frankly an ultra-modernist both in his choice of pieces and in his performance of his program. This does not mean that he ignored the classics. He played Bach, ultra-modernly, and gave a Sonata by Roy Harris which might have come out of Moscow. Those who might enjoy this type of music must have enjoyed the work, and Mr. Cumpson's playing

the chorus. Christmas songs and carols had a merry and religious fervor combined. J.

Sandro Benelli

Compositions of Sandro Benelli, brother of the poet, Sem Benelli, were performed by various artists in the Carnegie Chamber Music Hall on the evening of Dec. 18. Mr. Benelli was introduced to New York in 1927, as the conductor of the Florentine Polyphonic Choir, and has since settled here to teach. Works ranging from the popular "Ninna Nanna" to a curious setting of "Amen" were all well received.

The musicians who interpreted Benelli's works were John Corigliano, violinist; Nathan Kogan, 'cellist; Alba Camellucci, soprano, and the Kremlin Art Quintet, Russian male singers. F.

Plaza Morning Musicales

The Plaza's "Artistic Morning" of Dec. 18 brought forth two singers from the Metropolitan, Olga Didur, daughter of the Metropolitan bass, Adamo Didur, and Claudio Frigerio, baritone. Both are new at the opera this year, and both established themselves as intelligent and musicianly artists in the singing of arias and songs.

Another Plaza debut, in fact a New York debut, was that of Mrs. Bradford



The English Singers Whose Concerts of Christmas Music Have Been One of the Most Interesting Features of the Musical Mid-Season

must be authentic. Bach, Brahms and Debussy had individualistic interpretations. Mr. Cumpson's audience was obviously interested. J.

Down Town Glee Club

The Down Town Glee Club, of which Channing Lefebvre, organist of Trinity Church, is conductor, and which is now about three years old, was heard in its first concert of the season in Carnegie Hall on the evening of Dec. 17. The program, featuring Christmas music, was enhanced by two-piano accompaniments, certain brass and percussion instruments, and the presence in several numbers of boys from the Cathedral of St. John the Divine.

Mr. Lefebvre has trained his forces to a nice appreciation of dynamics and shading, and they respond quickly to his baton. In volume and tone quality the body is well above the usual. Arnold Bax's "The Boar's Head," heard for the first time in this country, was a welcome novelty, and some sea chancies arranged by Colin McPhee were cleverly done and gave ample opportunity for the masculine sonorities of

Norman, Jr., who played "popular" music and light classics as an interlude. The three performers were graciously received. F.

Mount Holyoke Carol Choir

Carols of all nations were sung with zest and vivacity by the 100 white-robed girls of the Mount Holyoke College Carol Choir in the Town Hall on the evening of Dec. 19, under the leadership of William Churchill Hammond, organist of the college. This was the sixth annual carol concert of the choir, and showed again the particular fitness of the group for this type of simple, direct and effective ensemble singing.

Among the Christmas songs of eight countries were several novelties: a French carol, "He Is Born Divine"; a Polish country song, "We Greet You Jesus," and a carol by John J. Bishop, "God Give Ye Merry Christmastide," dedicated to the choir. Professor Hammond played organ works, as usual, and the audience joined in singing two familiar carols at the end of the program. This audience was a capacity one. F.

Walden Children's Concerts

The first of the Saturday morning children's concerts at the Barbizon-Plaza sponsored by the Walden School was given on Dec. 20, by the Old World Trio. The personnel consists of Anton Rovinsky, harpsichord; Gilbert Ross, quinton, and David Freed, viola da gamba.

Music of the sixteenth and seventeenth centuries was featured and the



Margarete Dessooff, Conductor of the Adesdi Chorus and the A Cappella Singers

players had the good sense not to give a lecture either on what they played or on the instruments themselves. The audience, however, was invited to go on the stage to inspect the instruments afterwards. It was a great pleasure to hear this antique music so nicely played on its own instruments. H.

English Singers

The English Singers gave the last of their series of three concerts of Christmas motets and carols in the Town Hall on the afternoon of Dec. 20.

The unique art of this group of singers worked its familiar magic and, as usual, laid the audience under a special spell with the recently deceased Peter Warlock's arrangement of "Corpus Christi." The audience was so insistent in its demands for extra numbers that the singers, in holiday mood, almost doubled the original program. L.

The Dessooff Choirs

The Dessooff Choirs, including the Adesdi Chorus and the A Capella Singers of New York, were heard in their first concert of the season in the Town Hall on Sunday afternoon, Dec. 21. Margarete Dessooff, the able conductor of the organizations, again revealed her taste and pioneering resources in assembling a program of much interest.

The older works represented included three fine Christmas motets by Byrd, Sweelinck and Heinrich Schütz, the last being especially interesting because of its "embellishments" of the solo parts by florid figures. Schubert's "Psalm 23" for women's voices with piano accompaniment and Debussy's settings of three chansons by Charles d'Orléans were other rare items.

(Continued on page 36)

THE ELSHUCO TRIO of New York

"They maintain a delightfully balanced and delicately sensitive ensemble."—Pitts Sanborn in the Telegram.

"There is a freshness and crispness about their playing which captivates and holds the hearers."—B. L. C. in the Telegram.

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Karl Willem Aurelio KRAEUTER WILLEKE GIORNI

"The Elshuco Trio fills a very definite niche in the local presentation of chamber-music, and fills it with fine musicianship. Incidentally it is pleasant to note how the ranks of the Elshuco admirers have grown."—New York Sun, Nov. 12

Management: Emma Jeannette Brazier, 100 W. 80th St., N. Y. C.

Chaliapin Is Star of Paris "Russian" Season

Fifth Season of Slavic Opera Forces in French Capital Brings Hearings of "Prince Igor" and "Sadko"—Cortot Conducts Bloch's Concerto Grosso in First Local Hearing

By GILBERT CHASE

PARIS, Dec. 10.—The month of November, extremely fruitful in concerts and recitals of exceptional interest, was further rendered notable by the opening, under the most auspicious circumstances, of the Paris Russian Opera's new season, the second under the present management. The Paris Russian Opera established itself at the Champs-Élysées Theatre four seasons ago, and its performances at once set a new standard of operatic production for this city, arousing the enthusiasm of both press and public.

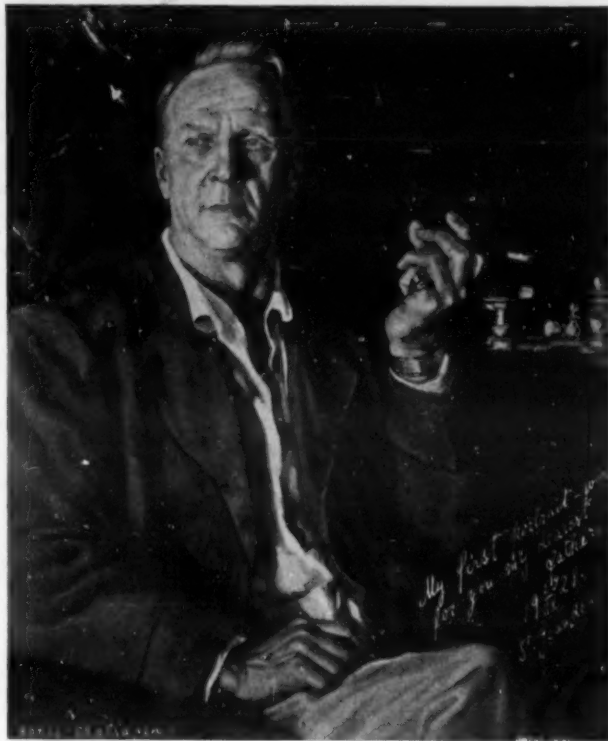
Last season the management of the Paris Russian Opera was taken over by Prince A. Zereteli, one time director of the Imperial Theatre of Petrograd, under whose direction the organization has continued its triumphant career, adding to its prestige with each successive performance. Associated with Prince Zereteli as director of the enterprise is W. de Basil, while the artistic realization of the productions has been entrusted to such artists as Nicholas Evreinoff and Alexandre Sanine for the *mise-en-scène*; Nijinska and Fokine for the choreography; Ivan Bilbine, Alexandre Benois and Boris Bilinsky for the stage settings. Albert Coates, Michel Steiman and Alexandre Labinsky alternate as conductors of the orchestra, which is that of the Straram Concerts, while the chorus is directed by D. Aristoff.

Chaliapin in "Igor"

The work chosen to open the present season, on Nov. 15, was Borodin's "Prince Igor," which in many respects is entitled to be regarded as the most national of Russian operas. It is a sort of epic of the Slavic soul, which it portrays in all its violent contrast of strength and weakness, of splendor and misery. As drama, the interest of the work lies not so much in the action as in the delineation of character. And the music draws its life-blood directly from the Russian soil.

What gave an especial glamor to this performance was the appearance of Feodor Chaliapin in the role of Prince Galitzky. The fact that his was but a minor role did not prevent Chaliapin from dominating the performance. His mere presence on the stage exercised a fascination on the audience, and his slightest gesture was fraught with dramatic significance. His wild ballad in the orgy of the second act was greeted by a storm of applause, and had to be repeated. There is little new that one can say about the art of Chaliapin. His voice still retains its rich, resonant quality, and his range of emotional expression has increased, if anything. He remains the actor-singer *par excellence*.

The other members of the cast, including S. Jakovleva as Jaroslavna, H. Svirskaya as Kontchakovna, G. Jurenief as Igor and N. Nagatchevsky as the young Prince Vladimir, all contributed notably to the success of the performance.



Ortho

The second work presented by the Russian Opera this season was Rimsky-Korsakoff's "Sadko," featuring Dimitri Smirnoff in the role of the Hindu merchant. This opera, based on a Russian popular legend, is familiar to New York audiences from the Metropolitan revival of last season.

"Sadko" Is Novelty

Smirnoff made the most of the delicious "Song of India," which was of course encored. I. Petroff as the Venetian merchant also scored a deserved success with his song in the same scene. G. Pozemkovsky, who has a pleasing voice and a fine presence, was a debonaire Sadko, while Mme. Jakovleva was an attractive Princess of the Sea. M. Marcovitch as Lubava, the wife of Sadko, sang and acted her part very well.

As regards the staging, the opening banquet scene and the scene at the port of Novgorod (fourth tableau) were fine examples of mass effects, in which the wealth of color was dazzling, and fascinating in its intricate complexity of detail. The scene in the palace of the Sea King was well done, particularly with respect to the choreography, for which Bronislava Nijinska was responsible. Sadko's ship appeared to be somewhat dangerously over-crowded, but in a fairy opera one can scarcely be held to account for such a prosaic detail as a ship's capacity.

The chorus of the Paris Russian Opera deserves special mention, as to its excellency is due no small part of the success attained by these performances. Nearly all the Russian operatic composers have assigned an important role to the chorus, hence so much depends upon the quality of the latter, not only as regards singing, but also as regards its ability to contribute to the general illusion of the spectacle. Every member of the chorus takes his or her part in the action with an infectious zest and an obvious interest that contrast strongly with the routine performances of many opera choruses. In this, as in other things, the Paris Russian Opera has set an example to the other opera houses of this city.



Feodor Chaliapin, a portrait by his son, Boris, and as he appeared in Borodin's "Prince Igor" in Paris

Turning to the concert field, we find that several compositions by American composers were heard for the first time in Paris during November. First, we heard

three songs by Edmund Pendleton, for baritone solo with orchestral accompaniment, entitled respectively "Dark Hills," "At the Aquarium" and "Old Ships." Mr. Pendleton, who is a native of Cincinnati, completed his musical studies in Paris, where he is organist of Saint Luke's Chapel and director of the Bach Choir. These songs, which show skill in the evocation of poetic atmosphere through the orchestral medium, were admirably sung by Victor Prah at one of the concerts directed by M. F. Gaillard, a young musician who has shown great enterprise in making known to Paris the works of foreign composers: his record for ten concerts is thirty-four first performances of works by composers of twelve different nationalities.

Charles Martin Loeffler's setting for soprano solo and orchestra of Saint Francis's "Canticle of Brother Sun" was performed on Nov. 16 by the Poulet Orchestra, with Hans Kindler officiating as guest conductor. Mme. Hoerner, of the Opéra, sang the soprano part with expression and vocal mastery, while Mr. Kindler brought out all the fine points of the score. Mr. Kindler also made a good impression with his eloquent renderings of Dvorak's "New World" Symphony and Sibelius's "Finlandia."

Finally, Ernest Bloch's Concerto Grosso for string orchestra with piano obligato was performed on Nov. 17, at one of the private concerts which Alfred Cortot conducts every week at the Salle de l'Ecole Normale de Musique, of which school he is director. To American audiences M. Cortot is perhaps not known at all as a conductor, yet his attainments in this capacity prove that his musical ability is by no means confined to the keyboard. M. Cortot conducted the Bloch concerto in a most musicianly manner, while Pierre Maire did full justice to the piano part. This work certainly deserves to be heard by "le grand public."

Menuhin Hailed in Return

At his recital on Nov. 12, Yehudi Menuhin confirmed the impression that he is an artist with a great future be-

fore him. On Nov. 26, Pablo Casals, who has not been heard here in recital for some time, delighted a large audience with his magnificent art. Other artists heard here during November were Mark Hambourg, Emil Sauer, Rachmaninoff, Arthur Rubinstein, Marcel Ciampi, Leonora Cortez, Elly Ney, Lucie Stern, Elisabeth Rethberg, Elisabeth Schumann and Toti dal Monte.

American Artists Heard

Wheeler Beckett, of Berkeley, Cal., conducted the Straram Orchestra in a special concert *hors série* at the Salle Gaveau on Dec. 1. The program consisted of the Overture to Wagner's "Flying Dutchman" and the "Siegfried Idyll," Beethoven's "Sinfonia Eroica," Debussy's "Prélude à l'Après-midi d'un Faune" and Manuel de Falla's "El Amor Brujo," with the famous "Fire Dance" switched to the end as an effective closing number.

Mr. Beckett showed a certain temerity in placing the Debussy number on his list, for the French are hypercritical with respect to foreign interpretations of that composer's music. But if Mr. Beckett's rendition of the Debussy was not as authoritative as his finely-balanced and sensitive reading of the Beethoven, his spirited and decisive handling of the de Falla work provided a stirring climax to what was on the whole a very impressive performance.

The American violinist, Albert Spalding, enjoys great popularity in Paris. After appearing twice this season as soloist with two of the leading orchestras of this city, Mr. Spalding gave a recital at the Salle Gaveau on Dec. 9, which was attended by a large and appreciative audience. His program included works by Bach, Mozart, Beethoven, Szymanowski, Suk, Godowsky and Saint-Saëns. Outstanding among his interpretations was a particularly luminous rendering of Mozart's Concerto in E Flat. Mr. Spalding is a violinist whom we always hear with pleasure, for he combines a fine technical equipment with warmth and sincerity of expression.

Pietro Yon Completes Tour of Canada and Pacific Coast

Pietro Yon, organist and composer returned from his concert tour of Canada and the Pacific Coast on Dec. 14, in time to close the Advent services and prepare the elaborate Christmas programs at St. Patrick's Cathedral, New York.

Mr. Yon gave fourteen recitals in three weeks, in Montreal, Edmonton, Spokane, Seattle, Portland, San Rafael and San Francisco. He was enthusiastically received everywhere.

St. Cecilia Chorus of Staten Island Led by Schofield

The St. Cecilia Chorus of Staten Island, N. Y., Edgar Schofield, conductor, gave a concert on the afternoon of Dec. 10 under Mr. Schofield's baton. The chorus sang admirably compositions by Gretchaninoff and Rachmaninoff.

The soloist was John Deacon, tenor, a pupil of Mr. Schofield, who was received with great favor in an aria from Puccini's "Bohème," a Scarlatti aria and the old English song, "Have You Seen but a Whyte Lilye Grow?" He was obliged to give three encores.

Stokowski Takes Temporary Leave in Concert Including New Bach Setting

Philadelphia Hears Orchestral Version of the Chaconne for First Time in Program Devoted to Leipzig Master—Local Opera Company Gives "Hänsel" and "Puppenfee"

PHILADELPHIA, Jan. 5.—The symphonic proceedings of the fortnight included the first appearance here this season of Arturo Toscanini at the head of the Philharmonic-Symphony Society of New York, the farewell program of Leopold Stokowski prior to his fourteen weeks' Winter vacation, and the concert directed by Alexander Smallens, assistant conductor of the Philadelphia Orchestra.

Bach was the complete subject of Mr. Stokowski's programmatic story at his final concerts till next Spring, on Dec. 19, 20 and 22. He gave a transcription for the first time anywhere of the famous Chaconne from the Fourth Sonata for violin unaccompanied. No orchestrator was named in connection with the work, but guesses of the audience were pretty unanimous in conferring the laurels for a splendid piece of orchestration on the conductor. The strings are the basis of the version presented, with the counter-melodies given to the woodwinds and horns. The nobility of the original persists in the orchestral version, with its reverent and devoted handling of great material. The Brandenburg Concertos, Nos. 2 and 5, and orchestrations of the E Flat Minor Prelude and the Toccata and Fugue in D Minor were also played.

Toscanini Leads Own Forces

The advantage to a virtuoso conductor of having his own organization under his baton was exemplified at the

Dec. 15 concert led by Mr. Toscanini. Although he had achieved marvelous results with the Philadelphia Orchestra as guest leader and received great and deserved applause, there were certain distinctions of tone and style in his performance of the Schubert "Unfinished" and the Beethoven "Eroica" Symphonies that proved this point. (Doubtless, the same could be said of Mr. Stokowski, if one had the chance of comparison of his Philharmonic and Philadelphia Orchestra programs.) The long melodic lines of the Schubert were finely emphasized and the detail in the Beethoven was as finely clarified. The novelty of the list was the Bach Passacaglia, in the "orchestral interpretation" of Ottorino Respighi.

The vigor and vividness which are so essentially traits of Mr. Smallens's conducting were much in evidence in his Dec. 26-27 concerts of the Philadelphia Orchestra. Glowing color governed by sensitive understanding of the intense emotional content marked his reading of Tchaikovsky's "Fourth Symphony." The orchestra responded superbly to the baton of Mr. Smallens, and made him take several of the curtain calls alone, despite his endeavor to have them rise and share the applause. The program also included Prokofiev's "Symphonie Classique" and Ravel's "La Valse." Mr. Smallens and the orchestra did well by the works.

Holiday Operatic Lists

The Metropolitan on Dec. 16 presented a very fine "Bohème" with a cast including Bori, Martinelli, Basiola, Sabanieva and others, and with Giuseppe Sturani, a favorite here in the old Hammerstein days, conducting. One had the sense throughout of authentic lyric drama in the performance given by these artists.

The only other opera bill of the Yuletide season was the delightful "Hänsel

her second recital of the season at Town Hall, on Saturday afternoon, Jan. 24. Frank Kneisel, violinist, will play in the Town Hall on the evening of Jan. 27.

Later recitals will be given in Town Hall by Lucia Chagnon, soprano; and by Alexander Kisselburgh, baritone. Nella Miller, pianist, winner of the Schubert Memorial, will give her second New York recital on Feb. 23. The Marianne Kneisel String Quartet will appear in recital on Feb. 24. On March 8, Germaine Schnitzer and Ignace Hilsberg will give another of their inimitable two-piano recitals. On March 21, Xenia Nazarevitch, pianist of the Curtis Institute, will give a recital in Town Hall.

HULL MANAGEMENT BOOKS MANY NEW YORK RECITALS

Artists to Be Presented in Varied Events During January—Several Debuts Arranged

Concert Management Vera Bull Hull has arranged a number of New York recitals recently. Mrs. Hull presented Joanne de Nault, contralto, in a debut program at the Town Hall, on Dec. 8.

On Saturday afternoon, Jan. 10, Florence Hardeman, violinist, will play in the Town Hall. On the evening of Jan. 12, Charlotte Heller, pianist, will give her second New York recital at the Barbizon-Plaza.

Katherine Bacon, pianist, will give

und Gretel" given by the Philadelphia Grand Opera Company, on Dec. 20, in its only matinee of the season. The Academy was sold out early and hundreds of possible patrons were turned away, so that next season the company is planning two holiday performances of the Humperdinck classic. Children formed more than half of the audience, but it was impossible to exclude gray-heads, still young at heart. They were rewarded with an exceptionally smooth performance under the baton of Emil Mlynarski, with Paceli Diamond and Natalie Bodanskaya as the two babes

in the wood, Selma Amansky and Chief Caupolican as the parents, Edna Corday and Irene Singer as the Sandman and the Derman, and Edwina Eustis as a formidable witch.

An elaborate ballet spectacle based on Bayer's "Die Puppenfee" followed, under the direction of Caroline Littlefield, ballet director of the company. The chief dancers were Catherine Littlefield, Dorothy Littlefield, William Dollar, Douglas Coudy and Thomas Cannon, with nearly one hundred others appearing in the delightful ensembles.

W. R. MURPHY



FRANK KNEISEL

Wins unusual success in
Boston and Chicago
recitals

"He belongs to the Aristocracy of Musicians"

—Chicago Herald and Examiner.

"Frank Kneisel's name should be added to the lamentably short list of concert violinists who are distinguished musicians as well as admirable fiddlers. Kreisler, Albert Spalding, Jelly d'Aranyi, Szigeti may serve as examples of the type to which he belongs. His career will not depend on his father's remembered renown."—Boston Globe, Nov. 6, 1930.

"He drew a large, full tone; the various tricks of the bow seemed to arouse in him no anxiety. All this bespoke the violinist born and bred to the trade."—Boston Herald, Nov. 6, 1930.

"His tone was round, it was true, it was solid, it was warm, it was plush-like and edgeless. It held the sweetest and neatest of harmonics and softened pleasingly with the mute. No quickness of technique could mar its quality."—Evening Transcript, Nov. 6, 1930.

"A musicianly player with a full, firm tone and excellent technique."—Chicago Evening Post, Dec. 1, 1930.

"Phrasing in faultless good taste—Innate musical gift of first order—Skill is excellent—tone well produced."—Chicago Daily News, Dec. 1, 1930.

"He plays as some men speak, with a quiet authority and choiceness of diction that is not acquired over night, nor even in a generation. He belongs to the aristocracy of musicians."—Chicago Herald and Examiner, Dec. 1, 1930.

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Publisher

A. WALTER KRAMER

Editor-in-Chief

OSCAR THOMPSON

Associate Editor

MAURICE B. SWAAB

Advertising Manager

Chicago Office:

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ALBERT L. GOLDBERG, Correspondent

122 South Michigan Ave., Phone: Harrison 4544

Boston Office:

W. J. PARKER,
Manager
16 Euclid Avenue
Quincy, Mass.

ALFRED H. MEYER,
Correspondent
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FOREIGN REPRESENTATIVES:

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Criticizing the Critics

LETTERS to critics are good things. They can't do harm. They may do good. Critics are human, all legends of the profession to the contrary, and when they are chided, they are as likely to ponder what is said as the next person. Some of them even are good sports and print in their own columns the double-fisted knocks they receive.

Unfortunately, much criticism of critics flies wide of the mark because it is more extreme than the most extreme critic ever writes. If the newspaper boys said in print the things about artists that the artists' friends sometimes write about the critics there would be libel suits and some vacant thrones. Moderation comes with responsibility.

Those who write to newspapers have no such responsibility to tie them to moderate language. And immoderate language has a way of defeating its own end—especially if it betrays a supreme indifference for facts. Whether they like it or not, critics are harassed by facts. Critics of critics often are not.

As an instance in point, a recent issue of the New York Sun contained a sizzling letter from one who probably would not resent being called a Gerryflapper. The question as to whether Gerryflappers ever grow up is still unanswered, but the letter would indicate the negative. The occasion for this letter was, of course, the recent song program given in Carnegie Hall by Geraldine Farrar. Nothing in our music annals is more inspiring than the loyalty which the little girls of ten and fifteen years ago still have for their idol. Voice or no voice, she is Gerry—they love her.

Love for Gerry, heartwhole, everlasting, doubt-

MUSICAL AMERICA for January 10, 1931

less dictated the letter which assails the writer of the Sun's review of Miss Farrar's concert. The letter is signed Barbara Crosby. It begins by assailing the "hard and cynical nature" of the critic and it characterizes his review as "full of personal animosity." So far, opinions. And has not Miss (or Mrs.) Crosby the same right to her opinion as the reviewer she seems unable to name?

But opinions will get tangled up with facts, and when facts get tangled up, too, then opinions lose their zest. "No doubt," the letter makes bold to assert, "you are a foreigner, reaping your living from the U. S. A., but still talking about the old country and its wonders. Why not go back there and earn \$2 a week, for I feel that that is all your criticisms would be worth over there," etc., etc.

Moderation in all things—even geography. Newark, N. J., is situated in one of the sovereign commonwealths of these United States of America. W. J. Henderson is no foreigner, even if his colleagues do tip their hats to him as the critic who possibly knows more than any other about singing and the art of song.

Harvey Worthington Loomis

THERE passed from the world of music in Boston a few weeks ago a musician whose name may not be a familiar one to the present generation of hard-boiled music-lovers.

Harvey Worthington Loomis came into prominence in the nineties, when he studied with Dvorak while the Bohemian composer was in New York. Dvorak thought highly of Loomis's gift; a brilliant future was predicted for him.

Whether or not it was his modesty, his aloofness from contacts with his fellow musicians that was responsible for that future not being fully realized, no one can say. Loomis devoted so much of his time to musical editorial work for publishing houses that in later years his creative side, in fields other than educational music, was neglected.

Yet, despite his small published output, he composed a considerable amount of music. Most of it is in manuscript, much of which is said to be of superior quality. There are a fineness of invention and a technical mastery in this man's music, little known as it is, which entitle him to a place of honor in American music. Of his published music, his "Lyrics of the Red Man," for the piano, must be regarded as a distinguished contribution to the artistic expression of Indian music. Scores for dramatic works, plays, comic operas and one grand opera are also attributed to his highly original pen.

Harvey Worthington Loomis was ever the true artist, restrained, unobtrusive, the acme of refinement in a crashing age, an age which provided hardly the ideal environment in which so sensitive a spirit could find inspiration.

Little Finland Points the Way

THE little Finnish republic has set an example which larger nations might emulate. Toward the recording of the symphonies of its famous son, Sibelius, it has contributed the sum of fifty thousand marks, with the result that already there are available excellent phonograph recordings of the first and second symphonies.

It is improbable that the company which has undertaken these recordings would have done so without a subsidy. The Finnish Government, which made it possible by a grant when Sibelius was in the thirties, for him to devote himself to composing, comes forward a second time and sponsors art in a tangible way.

Where are the recordings of the music of MacDowell? of Charles Martin Loeffler? of any American compositions of outstanding quality? Is it thinkable that Washington would aid in such a project?

Personalities



Presenting an Interesting Group from the Musical Family Album—Igor Stravinsky, the Russian Composer, with His Two Gifted Sons, Svetoslav, Pianist, (Left) and Feodor, Painter. The Photograph Was Taken at Plombières-les-Bains, in the Vosges, France, Where the Stravinskys Spent Their Vacation with Serge Koussevitzky, Conductor of the Boston Symphony, to Which the Composer Dedicated His Newest Work, "Symphonie de Psaumes"

Schumann-Heink—The celebrated contralto, Ernestine Schumann-Heink, has been made an honorary member of the American Gold Star Mothers of the World War.

Enesco—The gold medal of the Society of Arts, Sciences and Letters for the year 1931 has been awarded to Georges Enesco, the Roumanian violinist and composer.

Bartlett-Robertson—Ethel Bartlett and Rae Robertson, English duo-pianists, at present touring this country, will visit Russia next March. They will play in Moscow, Kharkoff, Odessa and elsewhere, and in Poland on their way home.

Konoye—Viscount Hidemaro Konoye, conductor of the New Symphony of Tokyo, has been invited to appear as guest conductor of the orchestra of the Berlin Staatsoper.

Kipnis—Alexander Kipnis, bass, of the Chicago Civic Opera, has become a full-fledged American citizen. Mr. Kipnis, who came to this country six years ago, demonstrated his complete command of the English language when he spoke over the radio from the opera house recently.

Straus—Oscar Straus, the Viennese composer, was recently made an honorary member of Roxy's "Gang," following the broadcasting of a program of excerpts from his best known operettas. Erno Rapee, musical director of the Roxy Theatre, and one of Herr Straus's intimate friends, arranged and conducted the concert.

Lauri-Volpi—Giacomo Lauri-Volpi, tenor, of the Metropolitan Opera, was decorated this Summer by Mussolini, who conferred on him the insignia of the Grand Officer of the Italian Crown. Mme. Lauri-Volpi, wife of the singer, was also honored recently, being awarded the Palms of an Officer of Public Instruction by the French Government.

Stokowski—Leopold Stokowski, conductor of the Philadelphia Orchestra, is spending a vacation in Mexico in order to study the music of the Indians of that country. As the various tribes live in isolated sections, their musical development has been more or less independent. Government officials are bringing the Indians to a central location during Mr. Stokowski's stay.

Musical Jottings in Lighter Vein

Pian-issimo

A BOON to a suffering race is found in a newly invented "silent" piano, which can be made audible only to the player and his instructor. Instead of strings, this instrument uses tuning forks, and the vibrations are carried to the ear by a series of audio cells and a set of earphones.

The inventor of this machine deserves a great big medal. The only thing needed to make joy reign supreme is to lay a prohibitive tariff on tuning forks.

* * *

Money Back

HARROWING, indeed, are the reports of a hold-up by an intrepid bandit of the box-office at the Chicago Civic Opera House the other day. With a woman companion, this bold thug pointed a pistol at the box-office man late one afternoon and escaped with several bundles of bills.

"Tell Insull I've got my dividends," cried the young Jesse James in parting.

A horrid suspicion! Could he have been a disgruntled patron of the recent novelty, "Camille"?

"Adds Insull to Injury" was the headline allotted to this episode by the august *Evening Post*.

* * *

An Opera-Goer's Guide

THE new catechism for the opera-goer jocularly advanced by Artur Bodanzky at the Bohemians' dinner the other night is not unworthy of engraving on some peoples' mental tablets. It runs as follows:

"No member of the audience shall be permitted to take his seat until after the performance has begun. All doors will be kept open to admit street noises, with the aim of so obliterating the overture that the musicians will be able to rest during this period.

"New subscribers are urged to make a thorough test of the clatter-producing qualities of the opera chairs. (Old subscribers will not need this reminder.) A conductor immersed in the 'Meistersinger' Prelude derives from the sound of dropping seats behind him the precise stimulus needed for an inspired reading of the brawl scene in the second act.

* * *

Making Opera Snappy

"Ladies may cooperate further by purchasing bags with a smart snap, preferably tuned in harmony with the orchestra.

"It shall be obligatory for every listener to buy a libretto—not to read but to rustle. The gentle flutter of thousands of pages is particularly appropriate during the garden love duet in 'Tristan.'

"Those who are accustomed to late dinner or early supper are entreated not to change their habits on opera nights. Rather, the management has arranged to give every other performance in reverse—first act last, last act first—so that in the course of a season—it is hoped—every subscriber will have the opportunity of hearing at least one complete opera.

"And finally, talk freely—this is the opera, not a golf links."

Siegfried Hearst Joins Booking Staff of the NBC Artists Service



Siegfried Hearst, Who Has Been Appointed Booking Representative in the Middle West and Canada for the NBC Artists Service

Siegfried Hearst has been added to the booking staff of the NBC Artists Service, according to a recent announcement by George Engles, managing director of the organization. Mr. Hearst, who is well known in the concert management field, will be in charge of booking in the Middle West and Canada. His headquarters will be at the Chicago offices of the NBC Artists Service.

Chicago Modernist Society to Give Novel Program

CHICAGO, Jan. 5.—The Chicago chapter of the International Society for Contemporary Music will sponsor a program of stage works with chamber orchestra accompaniment at the Goodman Theatre on Feb. 8 and 9. Rudolph Ganz will be the conductor, and the orchestra will consist of members of the Chicago Symphony. Works already decided upon for presentation will be Stravinsky's "L'Histoire du Soldat" and de Falla's "El Retablo de Maese Pedro," neither of which has been heard in this city. It is also hoped that an American work will be included, possibly Louis Gruenberg's "Creation" for baritone solo and chamber orchestra.

A. G.

Twenty Years Ago

as viewed in MUSICAL AMERICA for January, 1911

Did He See Her Tosca?

Giacomo Puccini says our singers are not good enough for "The Girl." "They have some excellent singers over there, of course," said Mr. Puccini. "Gerardine Farrar, I think, is America's foremost singer, but she is neither powerful nor dramatic enough to take the role played by Emmy Destinn."

~1911~

Sage Wisdom!

"The secret of my success in the past," said Oscar Hammerstein recently, "has been that I do not take anyone's advice!"

~1911~

Poor Siegfried!

After Siegfried Wagner's recent appearance as conductor of the Concerts Lamoureux in Paris, the Paris critic, Pierre Lalo, wrote of him: "As a leader, Siegfried Wagner evinces neither force, accent, feeling nor passion. All the music he touches becomes feeble, pale and tasteless!"

~1911~

That Settles It Once and for All

ST. LOUIS.—On being asked his opinion of the opera, "Salome" presented here last night, Chief of Police Young said: "'Salome,' as I saw it last night, is a very ordinary opera."

~1911~

However, in 1930—

H. E. Krehbiel in the New York Tribune: "Nevertheless, Enesco's music was both more interesting and more beautiful than the intervening Debussy novelty entitled 'Iberia,' concerning which, all that we are inclined to say now is that for people who like this kind of music, this is the kind of music they like."

~1911~

We Liked It Last Month

Sibelius's Second Symphony in D Major was given by Max Fiedler last week. It will be long in making its way to wide popularity, because the thought and the orchestral coloring are of too pronouncedly individual a nature.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Pianissimo in "Aida"

Question Box Editor:

Will you please tell me why tenors invariably sing the final high B Flat in "Celeste Aida" fortissimo in spite of the fact that the composer marked it with four p's?

New York, Jan. 4. B. C. V.

Two reasons are probable. First: comparatively few tenors have their high voice under sufficient control to sing that note pianissimo; second: practically none of them can resist the temptation to end an aria with a fortissimo high tone.

? ? ?

A Node

Question Box Editor:

What is a node?

Buffalo, Dec. 31.

T. L. R.

A point completely at rest on a vibrating string.

? ? ?

The Murky Bass

Question Box Editor:

I recently came across the term "murky bass." Can you elucidate?

Portland, Ore., Jan. 1.

G. S.

It is a term in harpsichord music for a bass consisting of broken octaves. It was also referred to as a "murky."

Authorship of a Song

Question Box Editor:

Is the Purcell who wrote the song "Passing By" the same person as the composer of "Dido and Aeneas"?

Birmingham, Ala., Jan. 2.

D. V. C.

No. We are informed on good authority that the composer of this song is Edward Purcell-Cochrane, though he claims descent from Henry Purcell.

? ? ?

"Shading" on Organ Pipe

Question Box Editor:

What is meant by "shading" an organ pipe?

New Orleans, Dec. 30.

E. M.

The placing of any object near enough to the top of the pipe to affect the vibration of the air in it.

? ? ?

Enharmonic Change

Question Box Editor:

Please give a simple explanation, if possible, for the term "enharmonic change."

Memphis, Tenn., Jan. 3.

S. C. T.

A change in the letter-name of a note or in the notes in a chord, where the pitch of the note remains the same.

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WORCESTER HEARS NOTABLE "MESSIAH"

Oratorio Society Gives Its Twenty-Ninth Performance

WORCESTER, Jan. 5.—The twenty-ninth performance by the Worcester Oratorio Society of the "Messiah" was given on Dec. 24. Mechanics Hall was well filled for this annual event. The chorus of 275 singers won praise for its richness and balance of tone and admirable enunciation. J. Vernon Butler is conductor, and Harry C. Coley is president of the society.

The soloists were Corleen Wells, soprano; Nevada Van der Veer, contralto; Allan Jones, tenor, and Fred Patton, bass-baritone. The Boston Festival Orchestra was assisted by James A. Gow, organist; Walter Smith, solo trumpeter, and Mrs. J. Vernon Butler, pianist.

Mme. Van der Veer deserves especial mention for the sincere artistry with which she subordinated herself personally to the work, and made of her remarkably smooth voice an instrument well suited to the poignant text. Mr. Patton, in his fifth "Messiah" here, again aroused enthusiasm by his sonorous and sure interpretations of the bass passages. Miss Wells, Pacific Coast soprano, and Mr. Jones, both newcomers, revealed admirably fresh and pleasing tone.

The first of the Sunday afternoon musicales to be presented at the Bancroft Hotel by Edith Abercrombie Snow was given on Jan. 4, by Marion Kerby and John J. Niles in American folk-music.

The Civic Music Association concert series will open on Jan. 15 with a recital by Claudia Muzio, soprano of the Chicago Civic Opera.

JOHN F. KYES, JR.

Grace Leslie Is Soloist in "Messiah" with Chorus of the Oranges

Grace Leslie, contralto, was a soloist in the "Messiah," with the Community Chorus of the Oranges on Dec. 23. The performance was given in the Armory, Orange, N. J., under Harry Barnhart's baton.

Community Concert Service Staff Increased with Movement's Scope



The Working Force of the Community Concert Service Meets for a Conference in New York. Front Row, Left to Right: Flora Walker, Helen Knox Spain; Marcha Kroupa, Field Secretary; Dorothea Fitch, Elizabeth Hancock. Rear Row, Left to Right: Lewis Biggs, Jr.; J. E. Harrity; Loudon Charlton, Artist Director; Ward A. French, General Manager; Sigmund Spaeth, Educational Director; Robert Ferguson, Eastern Field Manager; Arthur Wisner, Western Field Manager

THE scope of the Community Concert plan whereby the finest music is brought to communities that would otherwise be deprived of this asset, has been significantly widened through the recent formation of the Columbia Concerts Corporation, combining the resources of the Columbia Broadcasting System and the Community Concert Service, sponsored by seven of the leading national concert bureaus. In the process of expansion, the field force of the organization has been greatly increased.

Ward A. French, one of the most experienced and successful men in the field of concert organization work today, has already assumed his new duties as general manager of Community Concert Service, in association with Loudon Charlton, the well-known manager, and Dr. Sigmund Spaeth, popular speaker and writer on music.

Field Managers Named

A new Western field manager has been added in the person of Arthur Wisner, of Chicago, who will be assisted in that territory by Elizabeth Hancock, Dorothea Fitch and Helen Knox Spain. Robert Ferguson becomes Eastern field manager, with a staff consisting of Lewis Biggs, Jr., Flora Walker and J. E. Harrity.

Marcha Kroupa has been appointed field secretary of the organization with an augmented office force at the New York headquarters in Steinway Hall.

The entire working force of the Community Concert Service met in New York for a five-day conference during the holiday period and detailed plans were made for the extension of this most important work in the musical field. A great many communities are already using this practical concert plan with complete success, finding that it eliminates all financial risk or possibility of a deficit, assuring even the smaller and more isolated cities a splendid series of concerts every season.

Community Concert Service, including, as it does, so many of the national

concert bureaus, is ideally equipped to supply any musical artists or group of artists on the most practical and economical basis possible. A great majority of the outstanding performers of the concert stage are included in the list thus made available to music lovers all over America.

Novel Programs to Be Given by Hart House Quartet in New York

The Hart House String Quartet, in its three New York recitals in Steinway Hall on Jan. 12, 15 and 18, will give three widely different lists. The first concert, of modern works, will include the Quartet, Op. 16, of Hindemith; the Second Quartet of Kosa (first performance in New York); and the "Quartetto dorico," by Respighi.

The second program, devoted to the English school, will include two Fantasias and a Chacony by Purcell; the Quartet, Op. 14, by Goossens; and the Quartet by Delius.

The third program, of classic works, will include Haydn's Quartet, Op. 20, No. 5; Beethoven's Quartet, Op. 135, and Brahms's Quartet, Op. 51, No. 1.

MILWAUKEE CHORUS GIVES "MESSIAH"

Large Audience Attends Notable Performance of Handel Work

MILWAUKEE, Jan. 5.—The Milwaukee Festival Chorus, composed of the Arion Musical Club and the Milwaukee Musical Society and formed last September, has functioned for the second time this season with the annual performance of Handel's "Messiah" given in the Auditorium on Dec. 26. The chorus numbered between 250 and 300 voices.

The audience, numbering several thousands, was the largest in many years. More than 120 churches promoted and fostered the event. Special trains were put on by the electric lines. Hundreds of people came from surrounding communities.

The chorus did magnificent work under the leadership of Dr. Daniel Protheroe of Chicago, while the soloists, Marie Herron Truitt, soprano; Letitia Jones Hoe, contralto; Attilio Baggione, tenor; William Russell, bass, and Harry D. O'Neil, trumpeter, acquitted themselves splendidly. The orchestra was made up of members of the Milwaukee Philharmonic. The performance was voted one of the finest given here in many years.

Milwaukee's Young People's Orchestra, under Milton Rusch, gave its first concert of the season in the Auditorium recently. Mr. Rusch has accomplished wonders with the 100 young players.

The main part of the program was the Beethoven Symphony in C Major. Other numbers included Bizet's "Agnus Dei," Bolzoni's Minuet for Strings, a number from Carl Busch's "Woodland Suite" and Saint-Saëns's "French Military March."

The closing feature was a Christmas pantomime by Elsa Ulbricht, given by the Wisconsin Players, a chorus from the State Teachers College and the orchestra. Frederick Carberry led the large audience in a number of Christmas songs. The orchestra is supported with an annual appropriation by the city and is fostered by the Civic Music Association. C. O. SKINROOD

Olga Averino, soprano, will be heard in recital in East Orange, N. J., on April 1.

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New York Telegram, Oct. 27, 1930.

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❖ Tibbett and Grace Moore Triumph in Musical Film ❖



LAURENCE TIBBETT'S second movie is a screen version of the Romberg operetta, "The New Moon," heard in New York during the season 1928-1929. It was given its premiere at the Astor Theatre on Dec. 24 before a gala audience, which included the Metropolitan Opera baritone, his co-star, Grace Moore, and a host of notables in the screen and music world.

The song hit of this tuneful piece is the once much sung and played "Lover, Come Back to Me," which Mr. Tibbett sings superbly in the early part of the picture and Miss Moore in the second portion.

Vivid Vocal Moments

Mr. Tibbett's extraordinary voice is more vivid than ever in the reproduction which the Metro-Goldwyn-Mayer studio has given it, providing some thrilling moments. His acting is dashing, his facial expression delineative of every bit of the action.

Miss Moore accomplishes her share in the picture with much skill, though the recording of her voice is, on the

Three Scenes from the New Film, "The New Moon," in Which the Leading Roles Are Taken by Lawrence Tibbett and Grace

Moore of the Metropolitan Opera Company. At the Left, a Study of Mr. Tibbett as a Dashing Russian Officer. At Upper Right, Miss Moore and Mr. Tibbett Are Seen in One of the Romantic Love Scenes Which Are a Feature of the Film. Below, Mr. Tibbett, in Determined Mood, Is Arrayed by His Faithful Orderly for a Particularly Daring Exploit



whole, less satisfactory than that which has been given to her partner.

The story is, like that of most movies, not specifically for grown-ups. But the production, directed by Jack Conway, and the photography by Oliver T. Marsh, is excellent.

The dialogue is credited to Cyril Hume, who five years ago appeared before us as a surprisingly gifted novelist with his "Wife of the Centaur." He seems to have gone Hollywood in the meantime.

Good support is given the stars by Adolphe Menjou, Roland Young, Gus Shy and Emily Fitzroy. They confine their efforts to speaking. There is some good choral singing and the recording is generally worthy. A.

Music in the Schools

(Continued from page 8)

who can thus "beget spirituality" in adolescent youth, through the medium of fine choral literature, I should like to be able to reverse the hands of time to the week of March 24-28, 1930. The place is Chicago, the occasion, the national conference of music supervisors.

There Are Exceptions

I doubt if those of us who heard the beautiful work of those high school choirs from Flint, Mich.; Omaha, Neb.; Glenville High School, Cleveland; New Trier High School, Winnetka, Ill., and

Senn High School, Chicago, will ever forget that experience. Here were children from all walks of life, and of all degrees of susceptibility to beauty. But they were all talking the same language. They had walked with Palestrina, Lassus, Bach, Byrd, Wilbye, Morley, Gretchaninoff, Brahms, Franck.

Nor did these five groups exhaust the list of such organizations throughout the country. They happened all to be from the Middle West—the exigency of transportation cost was an important factor. Every section of our country could produce as many inspiring ensembles—and undoubtedly will at the seven sectional conferences of the Music Supervisors National Conference which will meet this Spring. The exception is by way of becoming the rule.

"Man does not live by bread alone." How well the directors of these groups know that truth. Who has greater opportunity, in days like these, to feed the hungry?

A toast to them—"May their tribe increase!"

January Concert Series Opened at Museum of Art by David Mannes

The first concert in the free symphony series under David Mannes at the Metropolitan Museum of Art was given on Jan. 10, with three programs to follow on successive Saturday nights of the month. The music heard at the first concert included the "Egmont" Overture of Beethoven; Tchaikovsky's Fourth Symphony; Brahms's Variations on a Theme by Haydn; the "Petite Suite" of Debussy, and "Daybreak" and "Siegfried's Rhine Journey" from "Götterdämmerung." The concert, preceded in the late afternoon by Thomas Whitney Surette's explanatory lecture at the Museum, was attended by an audience of many thousands.

Alexandre Georges has written a new work, "La promenade franciscaine," the first performance of which was given recently at the Sorbonne in Paris.

New Part Songs for Women's Voices
By Frederick S. Converse

LAND OF ROMANCE IN A TROPIC GARDEN

Riker, Brown & Wellington, Inc.
Boston, Mass.

DON COSSACK RUSSIAN MALE CHORUS

SERGE JAROFF, *Conductor*

Triumphant six weeks' tour of 38 dates in 42 days breaks all records and establishes THE SINGING HORSEMEN OF THE STEPPES as a Great New Drawing Card—Record receipts of \$23,500 in five capacity Carnegie Hall recitals—Re-engaged for five months' tour next season—50 dates already booked—Read unanimous praises of New York press.

"THE Don Cossack Chorus, thirty-six sturdy horsemen from the Russian Steppes, traveled nearly ten thousand miles to give last night's concert in Carnegie Hall. It is probably the most amazing organization of male singers that has ever visited this city. Led by Serge Jaroff, they intoned sacred and secular songs in a manner that thrilled the audience to a stage of almost hysteria."

—Grena Bennett, *New York American*.

"Six and thirty singing horsemen out of Muscovy woke the echoes of Carnegie Hall last evening in a way that drew tumults of applause from a numerous audience. It is altogether natural that two more kindred concerts should be announced for the coming Saturday and Sunday evenings in the same hall. The vocal three dozen in their uniforms of black, each with its two trouser stripes of red, and their high cavalry boots made an impressive appearance as with a military precision they lined up on the stage in a long double row, and their singing proved to be no less disciplined than their behavior. Bursts of resounding sonority struck you as with a solar plexus blow, and before you had got your breath back the horsemen were crooning as gently as Rudy Vallee. The variety of tone displayed by these singers seems to be the special property of Russians. From the fathomless bass of the counter octave, sounding like the pedal notes of an organ, to the ethereal treble of a highly trained falsetto, the chorus encompassed an extraordinary range."

—Pitts Sanborn, *Telegram*.

"Some of the most sensationably striking ensemble singing New York has ever heard astonished a large audience at Carnegie Hall last night on the occasion of the first American appearance of the Don Cossack Chorus. This body of thirty-six voices, trained to a hair-trigger perfection, is bound to be one of the most notable importations of the season."

—Irving Weil, *Evening Journal*.

"The Don Cossack Russian Male Chorus scored a sensational success at its American debut concert in Carnegie Hall last night. Led on by Serge Jaroff, a perky and energetic little musical hetman, these three dozen visitors from the land of Taras Bulba and many another indomitable hero of history and romance, were destined to win a victory unequalled by any other foreign choral organization heard here in recent years. Hectic onslaughts of applause arose after every number put forth by the choristers from the steppes, whose extraordinary singing enthralled one of the largest of the season's audiences."

—Noel Straus, *Evening World*.

"All the little corpuscles in the blood were invited to get up and turn over by the first chord that was hurled into Carnegie Hall last night by the Don Cossacks—and they did. This remarkable organization of thirty-six voices, making its first appearance in America after having toured prodigiously in Europe and the Antipodes swept the field clear in that thunderous initial onslaught."

—Oscar Thompson, *Evening Post*.

"The Don Cossack Russian Male Chorus, conducted by Serge Jaroff, made a signally successful American debut last night in Carnegie Hall, where it captured the attention of a large audience in an all-Russian program mainly devoted to ecclesiastical numbers and folk-songs. Their singing exhibited the expected characteristics to an unexpected and potent degree, and had some unforeseen features also. The power of their fortissimi, their penetrating, robust quality of tone in such passages was exhibited at the start when the opening note of Gretchaninoff's setting of the Apostles' Creed instantaneously followed Mr. Jaroff's arrival on the platform."

—F. D. Perkins, *Herald Tribune*.

"Every Concert Course in the U. S. and Canada Should Feature This Thrilling Novelty Next Season."

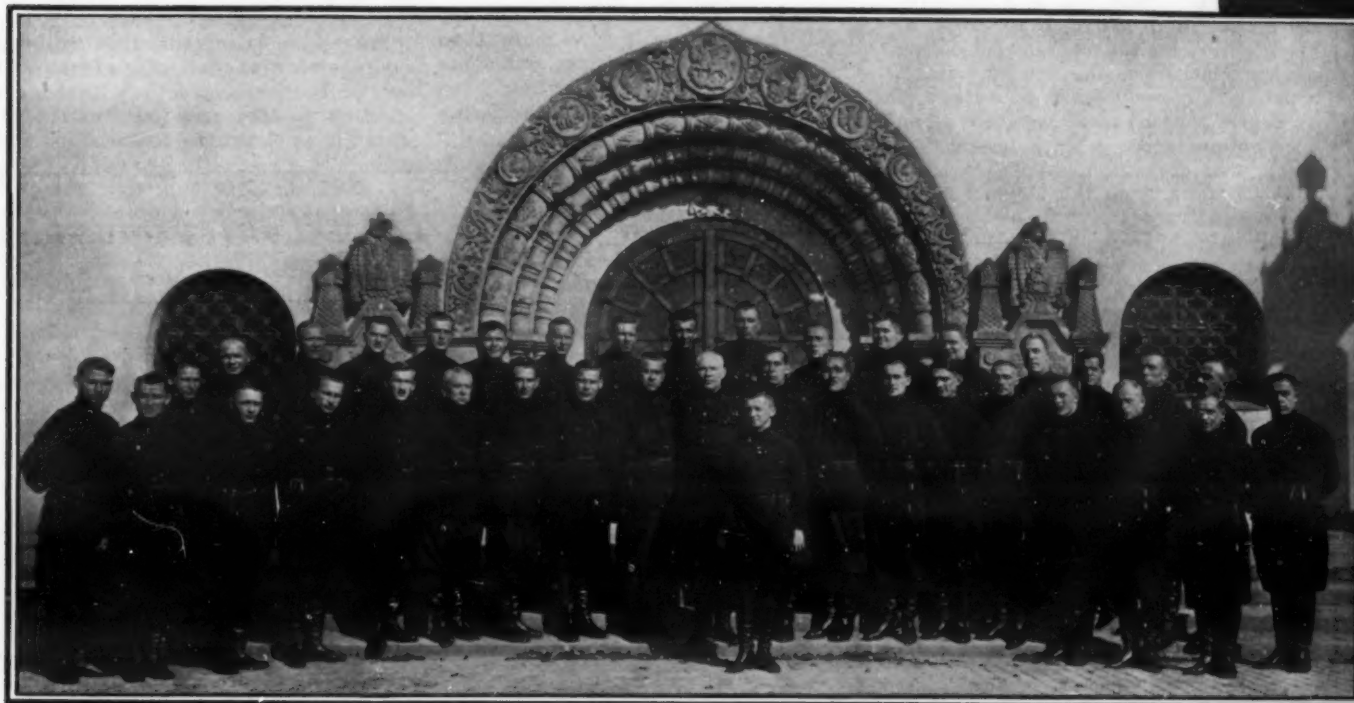
F. C. COPPICUS

"The Don Cossack Russian Male Chorus, sponsored by that most astute and enterprising of impresarios, F. C. Coppicus, made its American debut in a concert at Carnegie Hall last night. Ordinarily a male chorus of any nationality is, outside of a Shubert Theater, nothing to get excited about. But Mr. Coppicus has in recent years proved how exciting apparently ordinary things can be. For example, who could have foretold that an ensemble of six vocalists could sing with the artistry of a first-rate string quartet, that a lone guitarist could play like a Kreisler, or that four lute players could discourse Bach and Mozart like so many stringed instruments? To prove that all this was possible Mr. Coppicus presented us with The English Singers, Andres Segovia and the Aguilar Lute Quartet. His latest importation is equally sensational."

—Samuel Chotzinoff, *The World*.

"This organization, called the "singing horse-men of the steppes," made a very effective stage picture dressed in the Cossack uniform of black and red with high boots and for the most part consisting of men of unusual commanding height of figure. The singing of the chorus in its native music deserves extended comment, so fine it was for color, musical effects and splendid exhibition of tone, unanimity and balance. The voices, at times of great power, and blending in remarkable gradations of volume, had groups capable of sinking to low D or again rising by falsetto means to a clear and bell-like soprano. Great dignity and depth of spiritual insight guided many of the numbers sung by the Don Cossacks and by means of their singing they held the closest attention of their audience filling the auditorium."

—*The Sun*.



The 36 men of the Don Cossack Russian Male Chorus and their leader, Serge Jaroff, are former officers of the Imperial Army. Their history as a singing unit dates back to the prison camp of Tschelengir, near Constantinople, where they were sent with the rest of the White Army after the defeat of General Wrangel. With their transport to Bulgaria, they formed for a time the choir in the Russian Orthodox Church. The Don Cossacks made their concert debut in Vienna in 1923. Since then, they have sung over 1500 concerts throughout Europe, the British Isles, and Austria. The Don Cossacks travel on "Nansen passes," issued by the League of Nations to men without a country.

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with
CLEVELAND
ORCHESTRA,
Nikolai
Sokoloff,
Conductor

Boston Herald, Dec. 17, 1930, by S. S.

For loveliness of tone and sustained beauty of phrasing, for quiet intensity of mood and expressive power, it is difficult to imagine anything better than Mr. Kipnis's rendering of such Lieder as Schumann's "Stille Traenen," Brahms's "Feldensamkeit," Wolf's "Verschwiegene Liebe." Everywhere there was a mature musician's sureness of touch, unflinching good taste and sense of beauty, a creative imagination.

Boston Globe, Dec. 17, 1930, by P. R.

Not in years has anyone sung such a program here with the rare combination of voice and taste Mr. Kipnis showed last night. . . . One has often wondered what it would be like to listen to a singer with a really fine voice, skilfully used, who understood and loved the masterpieces of Brahms and Wolf. Mr. Kipnis last night came near to what had seemed an unattainable ideal. . . .

Boston Post, Dec. 17, 1930, by Warren Storey Smith.

. . . As a recital singer he has much to teach those who specialize in that field. Last evening the intelligence and sympathetic understanding of his interpretations, his use of tonal coloring, his ability to prepare, build and sustain a climax, were noteworthy.

Boston American, Dec. 17, 1930.

A warmly appreciative audience found him as superb an artist on the concert stage as he is in the field of opera. And Mr. Kipnis made the most of his opportunities. He threw himself, as the saying goes, into each song with kindling spirit and admirable intelligence. He made of each song a glowing, ecstatic drama.

Boston Evening Transcript, Dec. 17, 1930, by N. M. J.

His performance was wholly artistic in detail and in conception. It revealed careful and intelligent study and skillful use of interpretative means.

Cleveland Press, Dec. 27, 1930, by Arthur Shepherd.

Here is an artist magnificently endowed both as to voice and artistry. His singing was marked by great distinction of style, dignity and warmth of interpretation. His nobly sonorous voice was at all times equal to the appointed task and his declamatory powers carried a full weight of conviction.

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Brooklyn Hears Two Operas and Outstanding Concert Programs

Metropolitan Gives "Carmen" and "Lohengrin"—Paderewski Feted in Recital—Toscanini Conducts Philharmonic-Symphony in Second Concert

BROOKLYN, Jan. 6.—The fortnight has brought to Brooklyn's music calendar two Metropolitan Opera visits, a Paderewski recital and an appearance of Toscanini with the New York Philharmonic. Grand opera tickets as Yuletide gifts from local opera subscribers to the younger members of their families, many of them college sojourners home for the year-end festivities, caused the Academy of Music to assume a gay, juvenile aspect.

Operatically, there were the enticements of a "Carmen" with Jeritza on Dec. 23, and the stately entertainment of a "Lohengrin" with Rudolf Laubenthal on Dec. 30. Mme. Jeritza's individual impersonation of the heroine in Bizet's opera was exhibited to a Brooklyn audience two years ago. Armand Tokatyan sang well as Don José. The performance as a whole, especially in its detailed stage direction, was manifestly enjoyed.

"Lohengrin" had satisfactory interpreters, besides Mr. Laubenthal, in Gertrude Kappel as Elsa, Karin Branzell as Ortrud and Friedrich Schorr as Telramund.

Recital by Paderewski

For the first time ever at a Paderewski recital in Brooklyn, there were, at his matinee recital on Jan. 3, seating accommodations on the Academy stage, a privilege eagerly taken advantage of by nearly four hundred members of an overflow audience. A black-draped partition, two feet high, separated these rapt listeners from the idolized artist and his instrument.

Paderewski remains the universal pianist; his is yet the power to thrill the vast concourse which flocks to his recitals. His audience on this occasion was a mingling of the curious and reverent. The pianist's every phrase was imbued with the pulsating life and saliency of a projective personality. He played, principally, works of Brahms, Beethoven, Chopin and Debussy.

Toscanini Conducts Philharmonic

Symphonies by Sammartini and Haydn, Sibelius's "En Saga," and orchestral bits by Tommasini and Martucci, were conducted by Arturo Toscanini at the Academy of Music on Jan. 4, in his second Brooklyn appearance this season. He was greeted by the usual large and representative audience that subscribes to the Philharmonic concerts. Each time that Toscanini comes to Brooklyn we re-experience the same thrill.

Under his bâton the Philharmonic seemed newly charged with an electrical force which blended the instrumental voices of a hundred players into one magnificent whole. Some would call this magnetism; some artistry, but all agree that it is streaked with creative genius.

Choral Program Given

The season's first concert by the Woodman Choral Club, R. Huntington Woodman, conductor, was given in the music hall of the Academy of Music on Dec. 19, before a socially select audience numbering several hundred. This organization, now in its twenty-ninth year, is one of the borough's

most accomplished vocal ensembles. Its personnel comprises sixty-five women's voices. The conductor, widely known as composer and organist, is a musician of sound tenets, and the choral group bearing his name reflects in its singing the finest traditions of a qualified leadership.

Of definite musical interest on the Dec. 19 program were Harry M. Gilbert's "A Vision of Music," Max Regner's "Virgin's Slumber Song," Bruno Huhn's "Life," Franco Leoni's "Tally-Ho" and Grieg's "Autumn Storms." Incidental solos were sung by Mary Cantine Heath and Nell Esslinger. The club accompanists are Mrs. Florence Brown Laskey, pianist, and S. Lewis Elmer, organist.

Assisting artists were Margot Jean, cellist, and Roderic Cross, baritone, each heard in solo groups.

FELIX DEYO

McCormack to Give New York Recital

John McCormack, who completed a tour of the British Isles with a London concert on Nov. 30, sailed from Southampton New Year's Eve on the Majestic. He will make his first New York appearance of the season in a recital on Friday night, Jan. 16, in Carnegie Hall. The tenor will give more than twenty concerts in the East and along the Pacific Coast before settling down for a long holiday on his California estate.

NOVELTY FOR SOKOLOFF

Cleveland Orchestra to Give Loeffler
Premiere at Opening of New Hall

CLEVELAND, Jan. 5.—The world premiere of a specially commissioned work by Charles Martin Loeffler will be a feature of the opening concerts of the Cleveland Orchestra, at the dedication of its permanent home, Severance Hall.

The new work, "Evocation," is for female chorus and orchestra. There is also a section declaimed by a male voice with orchestral accompaniment.

The text of Mr. Loeffler's work has been selected from epigrams of the Greek anthology, translated by T. W. Mackail. The scoring is for modern orchestra, which also includes three saxophones and a vibra harp made especially for the occasion. The chorus is written in four parts.

The work tells of the building of a beautiful temple of the Muses; of the god Pan's rhapsodic lay and the nymphs' love for him, and of their vain endeavors to fetter him to their sunny fields. The spoken section deals with the strange account given by the "Singing Stone" of itself.

Mr. Loeffler has been much interested in the development of the Cleveland Orchestra because of his friendship for the conductor, Nikolai Sokoloff, who was his pupil. Mr. Loeffler has attended concerts of the Cleveland Orchestra in New York and in Cleveland. He was present at the performance in Cleveland in 1926 of his symphonic poem, "Memories of My Childhood," dedicated by the composer to Mr. and Mrs. John Long Severance.

The opening of the Hall will take place either on Jan. 29, which is the eve of Loeffler's seventieth birthday, or on Feb. 5. The remainder of the program has not yet been determined upon.

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CAPITAL APPLAUDS TWO ORCHESTRAS

Toscanini Returns to Lead Philharmonic— Recitals Given

WASHINGTON, Jan. 5.—Toscanini returned to Washington for the first concert of the New York Philharmonic-Symphony at Constitution Hall on the afternoon of Dec. 16. He led the orchestra in his masterful way in the Schubert "Unfinished" Symphony, the Brahms Symphony No. 1, in C Minor, and the three Chorales-Preludes of Bach, arranged by Respighi. He was greeted with an ovation and the audience rose with the orchestra at the end of the concert in appreciation of this great maestro.

The Philadelphia Orchestra, with Alexander Smallens, assistant conductor, "pinch-hitting" at the last minute for Leopold Stokowski, gave an interesting program under the local management of T. Arthur Smith on Dec. 9 in Constitution Hall, before a capacity audience. The "Academic" Overture and the Fourth Symphony, by Brahms, the lovely Debussy "Iberia" and the Zemachson Chorale and Fugue in D Minor were played brilliantly.

Recital Programs Please

Clare Clairbert, Belgian soprano, won her audience after the first few measures of her first song, the Proch "Variations," with flute obligato, at her concert in Constitution Hall on Nov. 29. Francis de Bourguignon was the excellent pianist and accompanist. Both artists were forced to give a number of encores. This concert was given under the local management of Mrs. Wilson-Greene.

Mrs. Lawrence Townsend presented Mme. Clairbert and Richard Crooks in a joint recital at her forty-first Musical Morning at the Hotel Mayflower on Dec. 3. Mr. de Bourguignon was at the piano for Mme. Clairbert and Willard Sektberg for Mr. Crooks.

José Iturbi, pianist, was presented by Mrs. Townsend at her forty-sixth Musical Morning at the Hotel Mayflower on Dec. 10.

Fritz Kreisler packed the Constitu-



Alfredo Foglia, Naples

Ernesto Gargano, Operatic Director of "Le Petit Opéra Louisianais," Who Conducted the Organization in Recent Performances

tion Hall at his concert on Dec. 11. Carl Lamson was at the piano. He played the Mendelssohn Concerto and some of his own compositions, including the "Caprice Viennois." This concert was under the local management of Mrs. Wilson-Greene.

The Don Cossack Russian Male Chorus, under Serge Jaroff, caused a Washington audience to rise and shout bravos at their recent concert in this city.

Sutro Salons Inaugurated

Rose and Otilie Sutro, pianists, gave the first of three musicales at the Carlton Hotel on the afternoon of Dec. 12. In a program of Colonial music, they were assisted by Alix Young Maruchess, viola d'amour, and Stanley Woldstahl, flute. Dorothy Radde Emery was an excellent accompanist for the other instrumentalists. Works of Pasquini, Marc, Hamer, Lully, Ariosto, Martini, Couperin, Bach, Milandre and Gossec were given.

DOROTHY DEMUTH WATSON

Marian Anderson, contralto, returned recently from a successful tour of Europe. This month she will be heard in Seattle, Bellingham, Fresno, Los Angeles, Glendale and other Western cities.

New Orleans Opera Organization Presents Rayner as Guest Artist

NEW ORLEANS, Jan. 5.—Le Petit Opéra Louisianais, a group of resident singers organized several years ago and having as its aim the revival of the old French opera days in New Orleans, won new laurels with its two latest performances in the Municipal Auditorium. During this brief season it presented "Bohème" and a combined bill of the St. Sulpice scene from "Manon," the Prologue and first act of "Pagliacci," and the second act of "L'Amico Fritz."

Guest Tenor Impresses

Le Petit Opéra took advantage of the visit to his native city of Sydney Rayner to present the noted American tenor as guest artist in the leading roles of three of these presentations. Well versed in the role of Rodolfo, Mr. Rayner gave a pleasing interpretation of the poet-lover. His des Grieux had aristocratic poise. As Canio, he bade *au revoir* to his friends in a performance of impassioned artistry. Mr. Rayner sailed for France a few days after the performances, to resume his appearances with the Paris Opéra-Comique.

The leading feminine roles were sung by Carmen Nuccio, as Mimi and Nedda; Mabel G. Godchaux, who created a beautiful picture as Manon, and J. Catherine Rule, as a fetching Suzel. George A. Holleman sang the role of Fritz in Mascagni's opera.

An orchestra composed of local musicians was conducted by Ernesto Gargano, operatic director of the organization. It is largely through his efforts that the performances are made possible. The artistic director is Mme. Jane Foedor, who has sung in European opera houses and also in the French Opera House here, which was burned eleven years ago last December. Mary V. Molony is official accompanist, and Ben B. Mathews stage director.

The supporting cast in "Bohème" included Mildred Hava, Alfio Cristina, I. Biondo, Leo Tedesco, Henri Wehrmann and John Bova; that of "Manon" presented Ernesto Ferrata and Edward Kalin; that of "L'Amico Fritz" included Mr. Ferrata, Beryle G. Kalin, Roy G. McPherson and Russell A. Freed; and "Pagliacci," Mr. Cristina, Joseph Scramuzza and Mr. Holleman. A large and well trained chorus was also heard.

For an organization of amateurs the recent performances were marked by a surprising professionalism and gratifying vocal, instrumental and histrionic work. Specially created stage settings added much to the productions.

Chamber Concerts Heard

Chamber music has had prominence here recently in the initial recitals of the season by two local string quartets. The René Salomon Quartet, a new organization, founded by the first violinist for whom it is named, gave a concert in the Orleans Club recently. The program included Beethoven's Quartet, Op. 18, No. 4; a Borodin Nocturne, "Orientale" by Glazounoff, and a work by Fritz Kreisler. The personnel includes René Salomon, first violin; Carl Kirst, second violin; Bertha Kribben Fenn, viola, and Otto Finck, cello.

The other concert was given by the Mark Kaiser String Quartet, founded four years ago by the late violinist of

that name. It now comprises Gladys Pope, first violin; Florence Hiteshow, second violin; Robert Todd, viola, and Sara Lob, cello. Eugenie Wehrmann Schaffner, pianist, appeared in the Dvorak Quintet, as a special feature of the program, which included works by Dupin, César Cui, Mozart and Rubinstein.

Joseph Szigeti, violinist, and his skilled accompanist, Nikita de Magaloff, appeared as the second attraction of the Philharmonic Series.

A recital of unusual interest was that given at the Newcomb School of Music by Sidney Finkelstein, thirteen-year-old pianist, who was introduced by his instructor, Walter Goldstein. The young pianist, formerly a student at the Curtis Institute, won a local competition last year. His program included works of Bach and Mozart, the Schumann "Scenes from Childhood," the "Spinning Song" of Mendelssohn, a Chopin Etude, and the first movement of the C Minor Concerto, by Beethoven, well played, with Mr. Goldstein at the second piano.

Anna Harrison, soprano, who sings French folk-songs, was heard at a recent afternoon meeting of the Causerie du Lundi, accompanied by Lucienne Lavedan, harpist. At the previous meeting of this Society, Marguerite Bayon, contralto, was heard.

OTILIE M. LAMBERT

New Rockefeller Carillon, Largest in World, Dedicated

The Laura Spelman Rockefeller memorial carillon of seventy-two bells in the tower of the Riverside Church was played for the first time on Dec. 24.

John D. Rockefeller, Jr., donor of the carillon, which is said to be the largest in the world and has a compass of five octaves, was present with his wife and a son at the afternoon recital.

Kamiel Lefevre, the carillonneur, gave several recitals during the Christmas season.

The Leningrad Orchestra is to give sixty-five concerts during the season.

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Juilliard Artists to Make Two-Piano Debut

SCARCELY a day goes by during the musical season that a young pianist does not make a first solo appearance in New York. But a two-piano debut is comparatively rare. For it

Pauline Sternlicht and Etta K. Schiff, Holders of a Two-Piano Fellowship from the Juilliard Graduate School, Who Will Make Their Debut in a Duo Program in the Town Hall

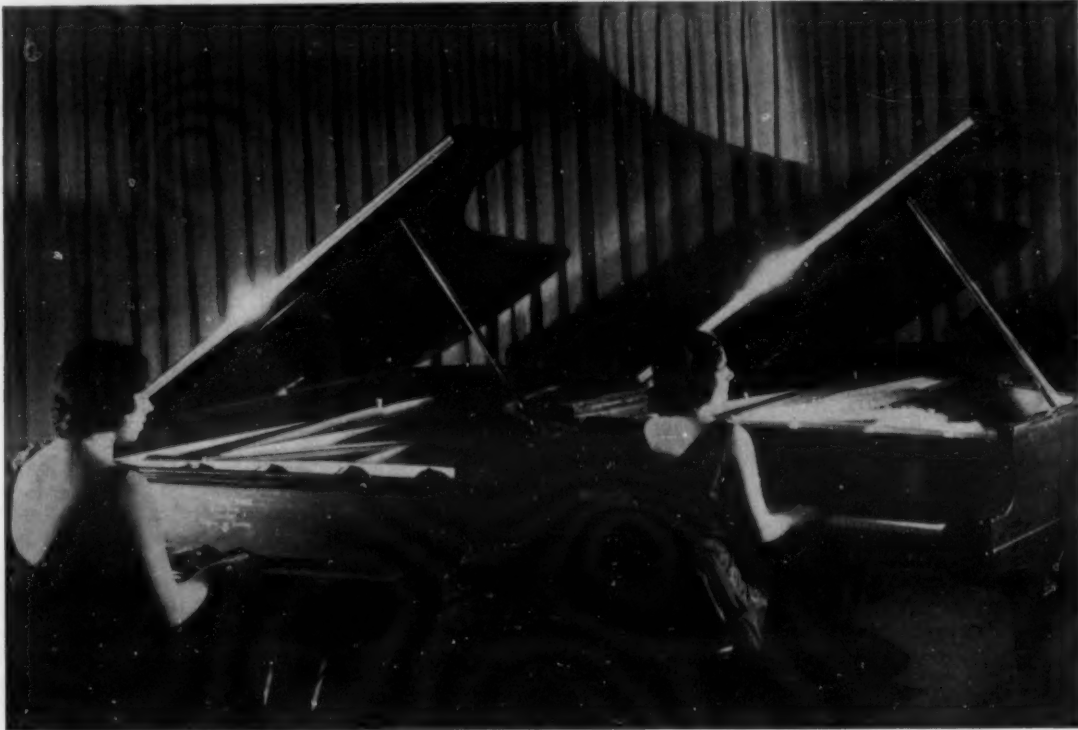
is seldom that two young pianists discover musical affinity of the sort required in these programs. Moreover, the development of a repertoire in this field usually comes only after years of concert work.

The Juilliard Graduate School has, however, produced a pair of such "prodigies," Etta K. Schiff and Pauline Sternlicht, whose fitness as a pianistic pair in the Town Hall on the afternoon of Jan. 21, in a program ranging from Bach to Ravel.

Naturally, the degree of proficiency which the young pianists have attained was not won in a day. Miss Schiff and Miss Sternlicht were both born in New York and have obtained all their musical education here. Before entering the Juilliard Graduate School they studied at the Institute of Musical Art. Miss Schiff studied there with Elenore Altman, and Miss Sternlicht with Sofia Naimska.

Won Two-Piano Fellowship

They have been students at the Juilliard Graduate School for the past six years. For the first four years they studied piano individually. During this time the possibilities of their ensemble playing were noticed. This led to their working on a two-piano reper-



tory. After a Summer of such work, two years ago, they played for the examining board of the Juilliard Graduate School and were awarded the first double fellowship for a two-piano team that had been given by the school.

"MESSIAH" IN ANN ARBOR

Choral Union and University Orchestra
Conducted by Moore

ANN ARBOR, Jan. 5.—Earl V. Moore, conductor, provided a splendid performance of Handel's "Messiah" in the faculty concert series, at Hill Auditorium, on the afternoon of Dec. 14, when he led the University Choral Union of 350 voices and the University Symphony of seventy players before an audience which packed Hill Auditorium, seating 5000. The soloists were Laura Littlefield, soprano; Hope Bauer Eddy, contralto; Arthur Hackett, tenor; Carl Lindegren, bass, and Palmer Christian, organist.

Mrs. Littlefield and Mr. Hackett, both members of the voice faculty of the School, gave excellent accounts of themselves. Hope Bauer Eddy, student of the School of Music, sang exceedingly well. Mr. Lindegren, head of the voice department of the Michigan State Normal College, Ypsilanti, and a former student of the school, revealed a bass voice of much beauty. Mr. Christian, who is professor of organ and the University organist, contributed much to the success of the performance.

Dr. Moore led his forces in an authoritative manner, the singing of the student members reaching high points of artistry. The large audience was very enthusiastic.

E. William Doty, instructor in organ at the School of Music of the University of Michigan, gave a recital before the Monday Musical Club of Benton Harbor and St. Joseph, in the Congregational Church, on Dec. 14. He was heard in works by Maitland, Vierne, Karg-Elert, Bonnet, Yon and Reger.

Mr. Doty revealed himself as an artist of remarkable sensitiveness and virtuosity.

Both meanwhile have had considerable concert experience. They have appeared not only in school programs and private musicales, but in public concerts at the Academy of Music in Brooklyn, in Philadelphia and other eastern cities.

CONDUCTOR GIVES NOVELTY

"Fantastic" Symphony Pleases in
Portland Premiere

PORTLAND, ORE., Jan. 5.—The first local performance of Berlioz's "Symphonie Fantastique" was given by the Portland Symphony at the Auditorium on Dec. 15. Willem van Hoogstraten's reading was replete with striking dynamic effects and imaginative perception. The excellence of the individual instrumentalists and Mr. van Hoogstraten's control of his body of players were never better exemplified. The audience was aroused to a high pitch of enthusiasm.

The Liedertafel male chorus of seventy-five voices, led by Herman Hafner, was heard in a program at Turnverein Hall on Dec. 13. Albert Zimmerman and William Bartels, tenors, and Christina Rittel, mezzo-soprano, were the soloists, and Bonnie Repogle the accompanist.

The Glee Club of St. Helen's Hall, led by Mabel Hall Smith, gave its

annual program in the auditorium of the school on Dec. 11. Solos were played by Evelyn and Betty Zehnbauer, and Dorothy Enos.

JOCELYN FOULKES

FEDERATION PLANS ARTISTS' CONTEST

Opera Prize of \$1000 and
Eight \$500 Awards
Scheduled

The National Federation of Music Clubs has announced details of its ninth biennial contest for young artists. The purpose of these contests is to promote high ideals of artistic excellence in the work of young artists, and to set a standard by which they may judge their own performance. In addition to valuable prizes, an opportunity for public appearance under dignified auspices is given, with broad publicity because of the national scope of the organization.

Prizes of \$500 will be awarded to the winner in each of the following eight classes: women's high voice (coloratura, dramatic or lyric soprano); women's low voice (contralto or mezzo-soprano); men's high voice (tenor); men's low voice (baritone or bass); piano; violin; cello; and organ.

Competitions are held in each State, the winners there competing in the fourteen districts. Winners of the district contests will compete in the finals to be held during the week of June 20 next at the National Biennial in San Francisco.

All contestants must be citizens of the United States, either native or naturalized, and must be between the ages of seventeen and twenty-eight. All contestants must obligate themselves to enter the district contests should they become State winners, and district winners must enter the national contest.

Special Opera Prize Offered

In addition to the prizes already announced, there will be a special opera prize for women's voices, to be known as the Civic Concert Service \$1,000 prize. This prize has been given by Dema E. Harshbarger, president of the National Civic Music Associations, Inc. Competitors for this prize must be prepared in three operatic roles, and will be judged by special judges. The competing feminine voices will be chosen from the ranks of the district winners in the National Young Artists' Contest at San Francisco.

A list of test numbers and details of this contest may be had upon request to Florence Otis, 155 East Forty-seventh Street, New York, contest chairman for New York State.

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Martha Baird, Now Playing Chopin Series, to Write Book on Composer

TEN years of study of the works of and literature about Chopin have culminated in Martha Baird's series of four all-Chopin recitals in New York, which began on Jan. 9 and will continue on three subsequent Fridays in the Barbizon-Plaza Concert Hall. This study, which has resulted in the pianist's learning all of the works of Chopin, is also to have other avenues of expression. The pianist is now writing a book on the composer and is making a translation of another which she feels is "the finest one written so far" on the subject.

"For about ten years I have been assimilating Chopiniana and have played Chopin groups on many recital programs," said Miss Baird. "Although I have played all-Chopin programs, I purposely did not want to do a series until now. As with Schubert, I preferred to let my work unfold rather than to feel that it was only a matter of accretion. Of course, I am not going to play all of Chopin's works. It would be an injustice to play those which the composer himself tried to consign to oblivion.

Uses Own Program Notes

"So convinced am I that the modern student will agree with many of my observations—different and radical as they may be—that I have decided to use my own detailed program notes for these concerts. They hint somewhat at the contents of the book, which deals more fully with my ideas and understanding of Chopin's works.

"People may wonder why I decided to add another book on Chopin, a com-

poser of another period, that presents such a contrast to the ultra-modernity of today. Why not? It seems to me that if the modern student would apply his modern knowledge of composition and technique to a deeper understanding of the composers of another period and another mode of expression, he would himself be enriched and be able to give the public a greater understanding of this music. I feel that I never had any but an approximate idea of Chopin until I began to study his works and life. And then I love especially the music of the heart—romantic music."

Has Concertized Widely

While this study was going on, Miss Baird has been actively concertizing here and abroad. She appeared on the International Celebrity Course of Concerts throughout the British Isles in 1928, and concluded this tour with a series of eleven concerts for the British Broadcasting Company, seven of which were all-Schubert programs to celebrate his centenary.

After successes in Europe, the pianist returned to live in America, where she was first heard in the season of 1928-29. Since that time she has appeared widely in recital and as soloist with many of the leading American orchestras.

A native of California, Miss Baird has recently returned from a tour of that state, where she played with the Los Angeles Philharmonic and the San Francisco Symphony, as well as in several recitals. She was later soloist with the Chicago Symphony.



Martha Baird, American Pianist, Who Is Giving a Series of Four All-Chopin Recitals in New York

Gurnemann in "Parsifal" and Hunding in "Walküre."

Simfonietta Gives Second Concert in Philadelphia Series

PHILADELPHIA, Jan. 5.—The Philadelphia Chamber String Simfonietta, Fabien Sevitzky, conductor, gave the second concert in its Philadelphia series on the evening of Jan. 7 in the ballroom of the Bellevue-Stratford. Horace Alwyne, pianist, was the soloist. The program included Bach's Brandenburg Concerto, No. 3; a transcription by Mr. Sevitzky of seven Bach Partitas, a Partita by Vereti and a Suite by Pilati.

Mr. Alwyne, who is director of music at Bryn Mawr College, played the piano part in Bach's Concerto in D Minor skillfully.

SYRACUSE FORCES GIVE "SAMSON" AND "MESSIAH"

Dr. Howard Lyman Conducts Local Chorus with Noted Visiting Soloists

SYRACUSE, Jan. 5.—Under the baton of Dr. Howard Lyman, professor of voice and choral music in Syracuse University, two outstanding pre-Christmas concerts were presented recently.

Saint-Saëns's "Samson and Delilah" was given in concert form in Crouse College Hall on Dec. 11, by the Syracuse University Chorus under Dr. Lyman. The chorus of 200 sang with balance and finish. The visiting soloists were Judson House, tenor, as Samson; Nevada Van der Veer, contralto, as Delilah, and Frederic Baer, baritone, as the High Priest, Abimelech and the Old Hebrew. They were all in excellent voice and gave interpretations which were eminently satisfying. Horace Douglas, young Syracuse organist, won honors.

The "Messiah" was given on Sunday evening, Dec. 14, by the Choir of the University Methodist Church, under Dr. Lyman. The church was packed and people turned away. The choir of 100 was supported by three guest soloists, Ernest Davis, tenor, Georgia Putney, contralto, and Francis McLaughlin, baritone, and by Ethel Binnington, soprano soloist of the First Presbyterian Church. Both Miss Binnington and Mr. McLaughlin are students of Dr. Lyman in the voice department of the University. The organ accompaniments were played by Margaret Payne Birrell.

Jeannette Vreeland has been engaged for a recital in St. Paul, Minn., on Jan. 22.

COMPETITION FOR NEGRO COMPOSERS ANNOUNCED

Fourth Annual Wanamaker Contest Will Award Prizes Totaling \$1,000 for Works

PHILADELPHIA, Jan. 5.—The fourth annual contest in musical composition for Negro composers has been opened again this year by Capt. John Wanamaker, Jr., son of its originator, the late Rodman Wanamaker. The prizes this year, amounting to \$1,000, are offered, as originally, through the Robert Curtis Ogden Association of Negro employees of the Wanamaker Store.

The prizes will be divided into four classes as follows:

Class I: Songs, with or without words, for any voice with piano accompaniment. Solo obbligato instruments may be used or not, as the composer desires. First prize, \$100; second, \$75.

Class II: Dance Groups, for instrumental works exclusively. The latitude allowed for the composer is large, for the work may be written for any solo instrument: violin, cello, piano, etc., or, if the composer pleases, for groups of instruments. First prize, \$100; second, \$75.

Class III: Negro Spirituals. May be written in any form for solo or for chorus work with band, orchestra or organ accompaniment. First prize, \$100; second, \$75.

Class IV: Symphonic work, largest in musical form, being a choral work with band or orchestra accompaniment. The work must not take more than ten minutes for performance. Solo or quartet parts may be used in connection with the chorus, if desired. There is only one large prize, \$500. This class closes July 15, 1932.

Composers sending in manuscripts must observe the following rules:

The classification must be marked plainly on the envelope and the manuscript, which must be sent flat, not rolled or folded. Manuscripts must be completed and legibly written in ink on printed paper. A pen name must be written on the manuscripts (the real name and address shall not appear thereon). The real name and address must be sent in a separate sealed envelope, the outside of which shall contain the assumed name of the contestant.

The contest is limited to Negro composers of the United States.

Negro idiom is preferable but not essential. All compositions must be in the hands of the Robert Curtis Ogden Association not later than midnight of July 15, 1931. All compositions should be addressed to the Robert Curtis Ogden Association, John Wanamaker Store, Philadelphia, Pa.

Song poems without music will positively not be accepted.

The rights of public performance of the winning works remain with the association for three months after the awards have been made.

Originality, quality of musical thought, and workmanship will be the determining consideration.

The judges of the contest will be announced following their decision. The names of the winners will be made public through the National Association of Negro Musicians.

Abram Chasins Plays in Havana Memorial Concert for Mme. de Giberga

Abram Chasins, composer and pianist, sailed on Dec. 20 for Havana, to play before the Sociedad Pro Arte Musicales on Jan. 2 in a memorial concert for the society's founder and former president, the late Mme. Maria Teresa de Giberga. One of Mme. de Giberga's last wishes was to bring Mr. Chasins, in whose career she was much interested, to Havana. After her death, the present head of the Society, Mme. Oria V. de Albarran, wrote to Mr. Chasins, asking him to give this memorial concert.

The program, half of which was to be played with the Havana Symphony, included his Piano Concerto.

Andresen Reengaged for Bayreuth

Ivar Andresen, bass of the Metropolitan Opera Company, has been reengaged for next Summer's Wagner festival at Bayreuth, where he will appear as the Landgrave in "Tannhäuser,"

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EASTMAN SCHOOL OF MUSIC, ROCHESTER, N. Y.

MYRA HESS FETED IN DETROIT EVENT

Kolar Leads Symphony in Interesting Programs

DETROIT, Jan. 5.—Myra Hess, pianist, was accorded one of the finest tributes of the season, following her performance of the Beethoven Fourth Concerto, with the Detroit Symphony at the subscription concerts of Dec. 18 and 19. Her playing was faultless. The audience cheered and recalled her at least seven or eight times.

Because of the illness of Ossip Gabrilowitsch, Victor Kolar appeared on the podium and the first performance in America of the First Symphony of Lopatnikoff, announced for these concerts, was postponed.

Other numbers on the program were the Mozart "Jupiter" Symphony and the Overture to Wagner's "Rienzi." Mr. Kolar substituted Wagner's "Entrance of the Gods" from "Rheingold" for the Lopatnikoff opus.

Interesting "Pop" Program

The ninth concert of the Saturday night series of "pop" concerts was given on Dec. 27 in Orchestra Hall. As usual, Mr. Kolar led the orchestra. For the first time this season, the orchestra, on Dec. 27, played the "New World" Symphony by Dvorak. The Overture to "The Merry Wives of Windsor" by Nicolai opened the concert. The rest of the program included Sibelius's tone-poem, "En Saga;" the Scherzo from Bordini's "Petite Suite;" an "Armenian Rhapsody" by Ippolitoff-Ivanoff; Kotchetoff's "A la Balalaika," and the "España" Rhapsody of Chabrier.

The eighth "pop" concert, on Dec. 20, under Mr. Kolar, was somewhat of a disappointment, both from the viewpoints of program building and performance. The numbers were a Fantasia from Leoncavallo's "Pagliacci;" excerpts from Herbert's "Babes in Toyland;" the Triumphal March from "Sigurd Jorsalfar" by Grieg; incidental music from Saint-Saëns's "Henry VIII;" Liszt's "Lieberstraum;" Kreisler's "Tambourin Chinois;" and the "Scènes Napolitaines" of Massenet.

Second Young People's Concert

Mr. Kolar led the orchestra in the second of the young people's concerts on Saturday morning, Dec. 20. The subject was "The Suite and the Overture." The program was made up of three movements from the Bach Suite in B Minor; Grieg's "Peer Gynt" Suites, Nos. 1 and 2; "Puss in Boots" and "The White Cat" from Tchaikovsky's "The Sleeping Beauty," and the "Oberon" Overture of Weber.

HERMAN WISE

Critics' Concert Gives Musicians a Chance to Jeer



Past and Present Music Scribes Brazen Before Re- vengeful Audience — All for "Sweet Charity"

THE most vindictive audience of the season gathered to do justifiable mayhem at the Critics' Concert in the Barbizon-Plaza Concert Hall on the interminable evening of Dec. 30, for the benefit of unemployed musicians. Present and past virtuosos of the type-writer cheerfully displayed their musical weaknesses before so-called "real" musicians who had felt the sting of their carping, and who resembled a small town movie audience in their proficiency at cat-calls, vicious boos, assorted hisses and rhythmical clapping—necessary expedients to drown the dismal proceedings on the stage.

As a musical event, the concert touched zero; as an amateur circus, it lasted until 11:30. Laurel wreaths went to all; only William Chase of the *Times*, who added extra confusion by his inept page turning, deserved one.

Strange Sounds Produced

Sighs, yawns, jeers and groans broke into Samuel Chotzinoff's (*World*) and Jerome Bohm's (*Herald Tribune*) feeble attempts at the Brahms Variations on two pianos. The pianos stood the punishment stoically. Adamo Didur—or was it Josef Lhevinne?—shouted "Wrong tempo!" but the warning went unheeded. They played it to the bitter end.

The Brothers Liebling, after an hour's patter—James (*Musical Courier*) was the "feeder," Leonard (*American*) the "gag-man"—were advised to scratch

the Rubinstein 'Cello Sonata they contemplated playing. Taking the advice literally, they played it scratchily, with the result that Felix Salmond tried to leave the hall, but was restrained.

Billy Guard (once of the *Herald*, now Metropolitan Opera publicity dispenser), hooted for his soliloquy, took refuge in tooting the flute, proving beyond doubt that the story of his piping in Italy this summer was true—only he played before the earthquake.

Followed—or preceded—other outrages: a screaming version of the great New American Opera by Sigmund Spaeth (one-time of the *Evening Mail*), but it was the audience that screamed. Unaccountably, Mr. Spaeth was recalled for an encore.

Notables in the Audience

An unemployed Tosca, Vandy Cape (ex-*Evening Mail*), with her box of apples, went through the contortions of "Vissi d'Arte" on a bath mat, with great care for her white draperies, but none for *bel canto*. Mme. Maria Jeritza, in the front row, seemed to find this funny. (It was really Mme. Jeritza's party—she bought a row of seats and filled them with friends. Oskar Straus, of "Chocolate Soldier" fame, paid—or promised to pay—fifty dollars for a cartoon of the prima donna by a "famous Japanese artist"—yes, there was an auction. And Beniamino Gigli paid \$100 for two seats, but didn't come. He'd done enough.)

The evening should have ended before Frank D. Perkins (*Herald Trib-*

une) and Julian Seaman (*World*) had a chance to appear, but unfortunately they were suffered to play a psychic sonata for harmonica and piano. The result was incredible.

Marion Bauer (*Musical Leader*) struck the only serious note of the evening, and was herself almost struck. She tried to make a resentful audience believe that she was Pan, Mrs. Johann Bach and a lot of other impossible people.

Grena Bennett (*American*) announced these proceedings with doubtful enthusiasm, giving plenty of advance warning. Only a few left before the end, however. The rest remained to express their hearty disapproval.

P. S.—MUSICAL AMERICA should have shared in the martyrdom, but its invited representative was, unfortunately, out of town. Q.

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BELGIAN PROGRAM FOR MINNEAPOLIS

Novelty by Bourguignon Is Feature—Clairbert Heard as Soloist

MINNEAPOLIS, Jan. 5.—A notable event was the ninth concert of the Minneapolis Symphony at the Northrop Memorial auditorium of the University of Minnesota on Dec. 19. Henri Verbrugghen, conductor, had arranged a Belgian program for the appearance as soloist of Clare Clairbert, coloratura soprano of the Brussels Royal Opera.

The program was opened with a novelty here, Mottl's arrangement of four numbers from Grétry's ballet, "Céphale et Procris." These excerpts were charming, especially the gavotte. A beautiful and artistically satisfying performance of the César Franck Symphony was given, quite as expected, since Mr. Verbrugghen is Belgian by birth and in his youth saw and heard much of Franck and his music through his association with Eugène Ysaÿe, his teacher at the Brussels Conservatory. Mr. Verbrugghen deserved the ovation tendered him at the close.

In the second section of the program the sublime and the ridiculous rubbed shoulders. Lekeu's Adagio for strings, "Les fleurs pâles du souvenir," exquisite in spirit and form, was followed by a manuscript novelty, "Jazz Triumphant" by Francis de Bourguignon. There was infinite charm in the interpretation of the Lekeu music, the playing of the incidental solos for violin by Concertmaster Ayres and for 'cello by Mr. Schwarzmann being especially beautiful.

Jazz Novelty Presented

"Jazz Triumphant" proved an acceptable composition in its genre. It aroused more interest than the orchestra can usually create for ultra-modern novelties. The audience chuckled audibly in the proper places when saxophone and percussions acted strangely, and yet there was too faint applause afterwards to give Mr. Verbrugghen a chance to introduce the composer, who was the skilled accompanist for the vocalist during her tour.

Mme. Clairbert made her best impression with two of her extra numbers, the aria "Pourquoi" from "Lakmé" with the orchestra and "Down in the Forest Something Stirred" by Ronald, which were beautifully done. The singer, in order not to disappoint her audience, appeared despite a severe cold. This hampered her use of a voice which has great range and sonority. Coloratura work of precision and skill was exhibited in the arias "Ah, fors'è lui" from "Traviata" and "Qui la voce" from "Puritani," the last sung in French. The Ronald song and Alabieff's "Russian Nightingale" were done in acceptable English. Mr. de Bourguignon played the accompaniments skillfully.

VICTOR NILSSON

Washington Musicians Reelect Hayden

WASHINGTON, Jan. 5.—A. C. Hayden has been elected for the twenty-fourth consecutive term as president of Local 161, American Federation of Musicians, in Washington.

Other officers elected for the coming year are Richard Ashby, vice-president; John E. Birdsell, secretary; Harry C. Manvell, treasurer; Raymond Peters, sergeant-at-arms. A. T. M.

Mary Hopple, of Radio Fame, Scores in Home City Appearance



Apeda
Mary Hopple, Contralto, Who Was
Heard Recently in Lebanon

LEBANON, PA., Jan. 5.—At the Elks' Charity Show on Dec. 9 Mary Hopple of this city, who has been active in the concert field and in radio in New York for several years, was a much applauded soloist. On her appearance at the opening of her concert she was given a hearty welcome and during the concert an ovation.

She is an artist from the studio of Adelaide Gescheidt of New York and did herself, as well as Miss Gescheidt, great credit in the program of arias and songs delivered in artistic fashion. Notable was her singing of the aria, "O, Don Fatale," from Verdi's "Don Carlos." She was encored. Everett Tutchings played excellent accompaniments.

T. N.

Cadman Honored at Banquet of California Music Teachers

SAN DIEGO, CAL., Jan. 5.—A banquet was given here last month by the California Music Teachers' Association, welcoming Charles Wakefield Cadman to this city, at the same time honoring Max Van Lewen Swarthout, president of the C. M. T. A., and Mrs. Lilian Birmingham of the National Federation of Music Clubs.

Dr. H. J. Stewart was toastmaster and introduced Mr. Cadman. The keys of the city were given to the composer by Mayor Harry C. Clark. Addresses were made by Leila Deborah Smith, Wallace Moody, E. L. Hardy, Havrah Hubbard, Mr. Swarthout and Mrs. Birmingham. The Keeney-Rowe Trio played works by Bach, Rowley and William Arms Fisher.

Rima Regart to Give Concert of Children's Music

Rima Regart will give a concert of songs in costume in Steinway Hall on Saturday morning, Jan. 17, assisted by Jeannette Weideman, pianist. Miss Regart is an artist from the studio of Hildegard Hoffmann Huss. She will sing groups of songs for and about children, among them a new manuscript song by Henry Holden Huss entitled "The Lion," as well as a group of Brahms, Schumann and Schubert sung from the child's viewpoint.

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QUAKER CITY LAUDS CHOIRS AND BALLET

Three Chorus Lists Well Received—Matinee Club Sees Ballet

PHILADELPHIA, Jan. 5.—The Choral Society, under the leadership of Henry Gordon Thunder, conductor since its organization, opened its thirty-fourth season on Dec. 1, in the auditorium of Drexel Institute, with a Gounod program. The chorus sang with excellent tonal balance and quality "O Day of Penitence" and the "Saint Cecelia" Mass. Soloists in the Mass were Mae Ebrey Hotz, soprano, Royal P. McLennan, tenor and Chief Caupolican, baritone.

The Brahms Choir, N. Lindsay Norden, conductor, was heard in a condensed version of Bach's "Christmas Oratorio" on Dec. 2, in the Church of the Holy Communion. The original orchestration of Bach was used, including trumpets in D, oboes d'amore and oboes de caccia, in the orchestra of nearly fifty. The chorus of more than 100 sang with great reverence and much understanding of the Bach spirit and technique. The soloists were Olive Marshall, soprano, Veronica Sweigart, contralto, Frank Oglesby, tenor, and

Nelson Eddy, baritone, with Rollo Maitland at the organ and Angel Roma at the piano, used in lieu of a cembalo.

The Motette Choir, one of the newer organizations, founded and conducted by Perley Dunn Aldrich, was heard in a Dec. 2 program in the New Century Club. Sacred music and folk songs were well sung by the group of twenty-five voices. Of special excellence was the "Tenebrae Factae Sunt" of Palestrina. Soloists were Charles Conner, baritone, Emily Houck, soprano, and Annabelle Beale, soprano.

At the Matinee Musicale Club's fortnightly meeting on Dec. 2 in the ballroom of the Bellevue Stratford, "The Passing Seasons," an elaborate ballet was given by the Littlefield Dancers with accompaniments by the club's string ensemble, under the direction of Ben Stad. Spring was represented by a choreographic version of "The Afternoon of a Faun" with William Dollar as premier danseur and ten graceful nymphs. The other seasons had charming and apt dances with appropriate music. Maybelle Marston, Agnes Clune Quinlan, Bertha Yost Rhodes, Mary Elizabeth Wood, and Alice Griselle also contributed to the program.

W. R. MURPHY

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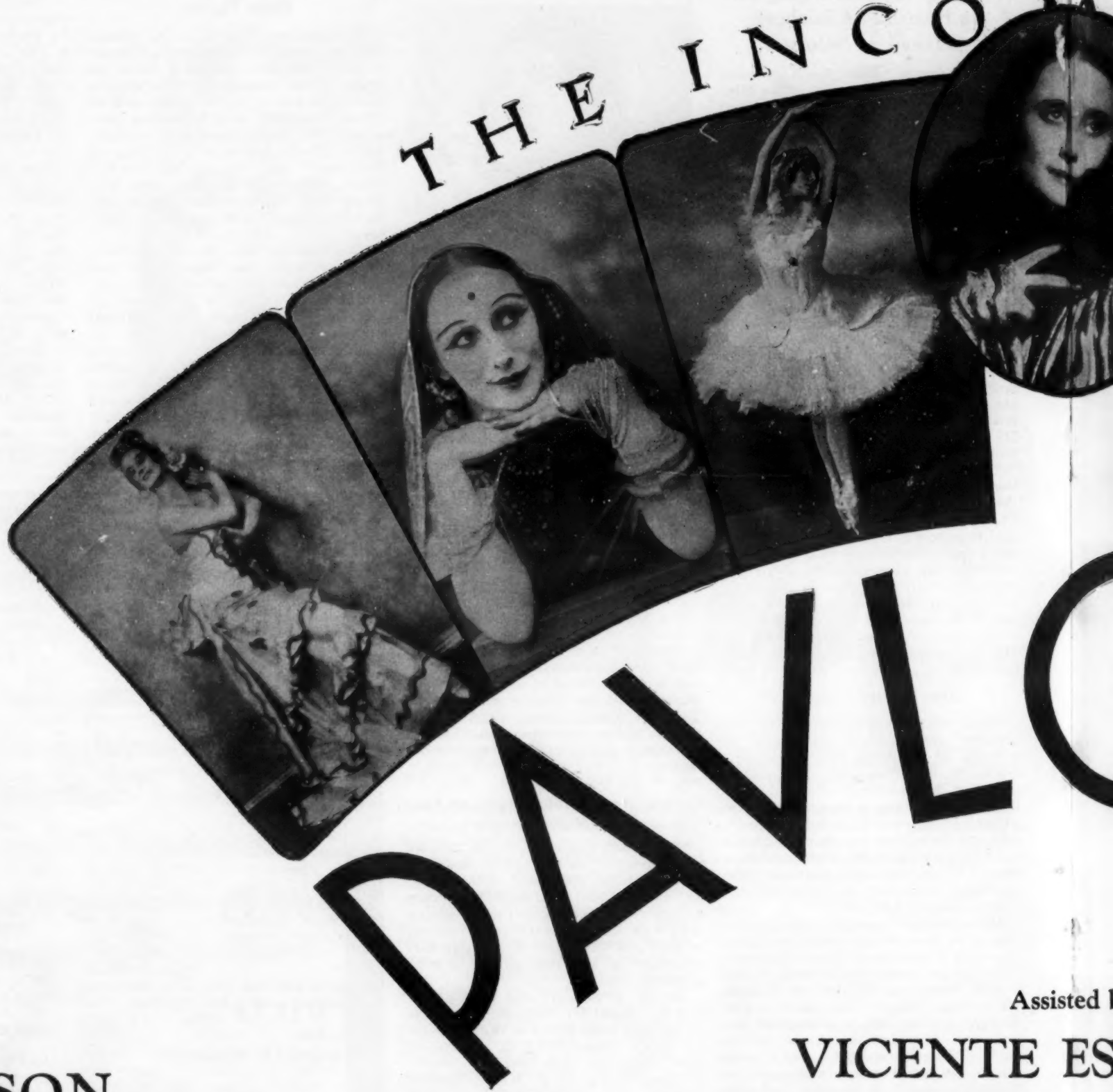
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PITTSBURGH HEARS VARIED PROGRAMS

English Singers in Novel List—Schlusnus Makes Debut

PITTSBURGH, Jan. 5.—The English Singers returned to give another of their delightful recitals on Dec. 16. Their program of motets, madrigals and carols was particularly appropriate at this season. The Art Society sponsored the concert, which was given in Carnegie Music Hall. A large audience responded wholeheartedly to the perfect ensemble of the singers.

Appearing here for the first time, Heinrich Schlusnus, baritone, sang before a representative audience at the Y. M. & W. H. A. on Dec. 14. The singer offered an attractive program of works by Handel, Schubert, Dvorak and Quilter, his sonorous voice being heard to decided advantage. Franz Rupp, at the piano, was an able assistant.

The Tuesday Musical Club presented a Christmas program in Memorial Hall on Dec. 16, arranged by Henrietta Bodycombe and Mrs. Edward B. Lee. Carols were sung by the choir of Calvary Episcopal Church. Violin numbers were played by thirteen-year-old Oscar Davis. A pageant, written by Anna T. Law, was performed by a large group of singers and a chorus of children. Dr. Charles N. Boyd was the conductor.

Musicians Club Program

The Musicians Club closed a very successful year with the meeting held on Dec. 17 at Webster Hall. An excel-

lent program was sponsored by Ferdinand Fillion. Those heard were Mr. Fillion, Robert Eicher, Gwen Treasure and Oscar Davis, violinists; George Fischer, viola; Ero Davidson, 'cello; Helen Keil and Marguerite Holt Milligan, sopranos; and Katherine Davies and Janet Spaugh, pianists. They gave works of Bach, Mozart and other composers.

Victor Chenkin was heard in Carnegie Music Hall on Dec. 18 in a varied program of character sketches, his work being much enjoyed.

Samuel Kliachko, 'cellist, in conjunction with the club chorus and Helen Machette, accompanist, was heard in recital at the Twentieth Century Club on Dec. 15.

At the P. M. I. on Dec. 15, Harry N. Malone, tenor, presented an interesting program of Russian songs in the original language. Marian Clark Bollinger was an excellent aide at the piano.

For the Western Pennsylvania Chapter of the American Guild of Organists, Frank Kennedy gave an organ recital in the P. M. I. on Dec. 11.

The Christmas cantata, "The Story of Bethlehem," by John E. West, was given at the Highland Presbyterian Church on Dec. 14, with Irene G. Cramblet, Edith R. White, Eugene T. Baldrige and Abraham Bodycombe in the roles, and J. P. Ludebuehl at the organ.

The Yale Glee Club gave a concert in the Twentieth Century Club on Dec. 27, with Marshall Bartholomew conducting.

In lieu of the usual organ recital in Northside Carnegie Hall, by Dr. Casper P. Koch on Dec. 21, Dr. Koch invited the Choir Ensemble Society, under Lyman Almy Perkins, to present Chadwick's cantata "Noel."

W. E. BENSWANGER

CINCINNATI GIVES REINER OVATION

Retiring Conductor Has Warm Greeting in Symphony Concerts

CINCINNATI, Jan. 5.—The Cincinnati Symphony's last concerts before the holidays coincided with the announcement of Fritz Reiner's resignation as conductor. His reception at both concerts, but especially at the one on Saturday night, was tremendously enthusiastic. When he came upon the stage, he was greeted with an ovation of several minutes' duration, and at every pause during the concert there was a repetition of the opening scene. When Claire Dux, the soloist, persuaded him to come down from the conductor's stand to play the piano accompaniments for her two encores, pandemonium indeed reigned.

For these pre-holiday concerts Mr. Reiner had arranged a program of light and entertaining music. The Overture to Berlioz's "Benvenuto Cellini" was brilliantly played as an opening number. Casella's Serenade for small orchestra was given a dextrous performance. This is believed to have been the American premiere of this work, written this year. Kodaly's "Dances of Marosszek" were superbly done. The "Fledermaus" Overture of Johann Strauss was a delight.

Mme. Dux sang as her first number "Depuis le Jour" from "Louise," but it was with the group of Korngold and Strauss songs that she was heard to best advantage.

On Sunday afternoon, Dec. 21, the annual Christmas Music Festival was given in Music Hall under the auspices of the Institute of Fine Arts and the Public Recreation Commission. The choral organizations participating in the festival were the Orpheus Club, the Mother-singers of Cincinnati, the Cincinnati Choristers, the Women's Glee Club of the University of Cincinnati, and choruses from five of the city high schools. Marta Wittkowska was the stellar soloist of the concert. Mary Ann Kaufmann-Brown, soprano, was the soloist with the Orpheus Club. Dr. Sidney C. Durst, director of the College of Music, played on the organ W. T. Best's "Fantasy on Old English Carols." The Cincinnati Little Symphony, under Walter Heermann, was also heard during the program.

The Orpheus Club inaugurated its season recently with a most successful concert under its new conductor, Thomas James Kelly. Florence Macbeth, soprano, was the soloist.

SAMUEL T. WILSON

Cincinnati Praises Reiner

CINCINNATI, Jan. 5.—Regret at the resignation of Fritz Reiner as conductor of the Cincinnati Symphony has been widely expressed in this city.

Herbert G. French, director of the Institute of Fine Arts and chairman of the board of the Symphony, gave out Mr. Reiner's letter of resignation, which read as follows: "I am very reluctant to inform you that with the end of this season I shall resign from my position as the conductor of the Cincinnati Symphony. It seems to me that all I could do for the musical growth of the orchestra has been accomplished in the past nine seasons, and, since I have been negotiating with another organization, it is my duty to let you know of the change which I contemplate making, so that you may proceed to procure someone else to take my place for the coming season."

Mr. French, in commenting upon the change in leadership of the orchestra, expressed great regret that circumstances impel Mr. Reiner to resign, and added, "The Symphony at the present time is at the very height of its effectiveness. Mr. Reiner is entitled to great credit for this, and the trustees of the orchestra, as well as all music-lovers in Cincinnati, owe him a debt of gratitude for this accomplishment."

"We feel, however, that we are most fortunate in securing Mr. Goossens's services for the future, and are looking forward with confidence to the further development of the orchestra."

"ROXY" TO HEAD TOUR

Schumann-Heink Is Member of Company of Forty

S. L. Rothafel ("Roxy") will leave New York early in February for a three months' tour, taking his entire "gang" with him, it was announced recently by the NBC Artists Service. Mme. Ernestine Schumann Heink will go with him, doing a two-a-day appearance with the party.

The company will include sixteen principals, a large chorus and orchestra. The group of about seventy-five will travel in a special train.

George Engles, managing director of the NBC Artists Service, has announced that from ten to fourteen appearances will be made each week. A full two-hour performance will be given. The company will visit most of the cities east of the Mississippi.

It is expected that the tour will open in Brooklyn on Feb. 4, and will include a single performance in New York on Sunday, Feb. 8. The troupe will then visit New England.

In the party will be Beatrice Belkin, soprano, who has been singing at the Metropolitan Opera House; Gladys Rice, soprano; Harold Van Duzee, tenor; Frank Moulan, comedian; William Robyn, tenor; James Coombs, bass; Florence Mulholland, contralto; Viola Philo, soprano; the Roxy Male Quartet, Josef Stopak, violinist; Celia Branz, contralto; Lucille Fields, contralto; Dorothy Miller, soprano; John Gurney, bass-baritone; Douglas Stanbury, tenor, and Patricia Bowman.



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"Boccaccio" Revived at Metropolitan

(Continued from page 5)

Giulio Setti never fails to do his share, whether the music be Suppé, Wagner or Verdi.

The settings of Joseph Urban were



Franz von Suppé, the Viennese Composer whose Opera-Bouffe, "Boccaccio," has recently been revived felicitously at the Metropolitan

good, though not outstanding, tending to the literal. The best one was that of the first act, outside the church of Santa Maria Novella. (I lived on the Piazza Santa Maria Novella in Florence for a month in November, 1924, and know every stone on the square.) The direction of the stage was, as usual, in Wilhelm von Wymetal's care and was managed smoothly.

History of Work Recalled

"Boccaccio," first heard at the famous Karltheater in Vienna on Feb. 1, 1879, is just fifty years young. New Yorkers heard its first American performance in German at the old Thalia Theatre with the famous Mathilde Cotrelly as Boccaccio on April 23, 1880, and in English at the Union Square Theatre on May 17 of the same year, with Jeannie Winston in tights. This effervescent work has stood the test of time. Though less individual than the best of Johann Strauss, it stands as one of the greatest of operettas of all time.

Our thanks to Mr. Gatti and his associates for having so handsomely restored to the contemporary stage a masterpiece in lighter vein. May we look forward to "Die Fledermaus" or "Der Zigeunerbaron" another year? And may we whisper that Lehar's "Merry Widow" is just about due for

revival? Mme. Jeritza could set a new standard in that most famous of comic operas of our time.

Opinions of New York Daily Newspaper Reviewers

Olin Downes in the TIMES: "This music moves on winged feet. Sometimes it runs a little thin; in most cases it flows and sparkles with a zest that does not fail the composer from the beginning to the end of the opera."

Lawrence Gilman in the HERALD TRIBUNE: "It is heavy as lead; heavy with the weight of laborious levity and a vacuous mind. The work itself, musically and dramatically, is weak and indigent stuff."

Leonard Liebman in the AMERICAN: "What can be said about Von Suppé's music, except to praise it anew for its lasting sparkle, verve and tunefulness?"

Samuel Chotzinoff in the WORLD: "For this reporter the show had all the qualities of what is known as a 'wow.'"

W. J. Henderson in the SUN: "Since 'Boccaccio' is good, old-fashioned Viennese singspiel, it followed that, despite the presence of recitatives, what was essential to its effective presentation was spirited singing and plenty of vis comica in the action. Neither appeared in overwhelming quantity."

Oscar Thompson in the POST: "Give these operettas of the last century a little more time to become archaic, and it may be realized that often there is a charm in the part-writing of their ensembles not duplicated in grand opera, oratorio or elsewhere."

Noel Straus in the EVENING WORLD: "While it possesses humor, it was completely bereft of any semblance of sparkle and that buoyant gaiety so indispensable in this sort of opera."

German Opera Opens Tour

(Continued from page 3)

decade ago, overcame the handicap of a recently recruited orchestra in masterly style. He demonstrated that he ranks high among German conductors. The orchestral playing in the last act included many moments of emotional power and beauty.

The stage, under the direction of Jan Heythekker, a newcomer, was graced with effective settings. The lighting, in particular, showed a marked improvement over the standard previously set by this company. The changes of scenery were made smoothly and with no long waits between acts. The performance began promptly at eight o'clock and concluded at ten minutes after eleven. The audience showed its enthusiasm in particular after the impressive close of the work, applauding the singers warmly.

The Washington engagement is under the local management of Mrs. Katie Wilson-Greene.

DOROTHY DEMUTH WATSON

Kindler to Appear as Conductor and Soloist with Pittsburgh Symphony

Hans Kindler, 'cellist, recently returned from a concert tour in California and began another active month of concert-giving early in January.

On Feb. 1 he will appear in the double role of conductor and soloist with the Pittsburgh Symphony.

Lily Pons, the New French Coloratura of the Metropolitan, Is Here Seen After Her Debut in "Lucia." With Her Are Maria Gay, Mezzo Soprano Whose Is the Credit for the "Discovery" of the young Singer, General Manager Giulio Gatti-Casazza, and Giovanni Zenatello, Tenor. Mme. Gay and Zenatello Were Both Stars Under the Old Hammerstein Regime at the Manhattan Opera



International News Photos, Inc.

Mary Wigman Tells of Modern Dance Movement

(Continued from page 6)

graduates of the institution have founded branch schools in Berlin, Hamburg, Munich, Leipzig, Hanover, Chemnitz and Erfurt, which serve as preparatory to the central one in Dresden.

Concerning the enormous vogue of dancing among the young today, Miss Wigman says:

"The reason for the great popularity of the modern dance, in my own country at least, is partly owing to the fact that in recent years there have been great economic changes along with the political ones. The upper middle classes in Europe, which include some of the most intelligent and talented youth, were impoverished. The girls acquired new ideas of women's independence and turned to the insurgent modern dance as an artistic form of earning their livelihood, and one in which they could express themselves.

"One cannot help feeling a little en-

vous on seeing your happy American youth, which in the late tragic events of the world touched only lightly or not at all. They have such a carefree gaiety. I have had many pupils from your country in my school, among them Margaret Wallman, who is now teaching in New York. Of course, I know by reputation such outstanding figures from America as Martha Graham, Doris Humphrey, Ruth St. Denis, Ted Shawn and others, but I have not yet had time to attend any dance programs in America. I am looking forward with pleasure to seeing their work at first hand."

R. M. KNERR

Althouse to Be Soloist with Philadelphians in Weill Novelty

Paul Althouse has been engaged for three performances as soloist with the Philadelphia Orchestra on April 4, 5 and 6, next. The first and last performance will take place at the Academy of Music, Philadelphia; the second performance in New York. He will sing the solo part in "Lindbergh's Flight" by Kurt Weill.

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BIG METROPOLITAN LIST AT END OF 1930

Double Bill for Christmas and "Aida" for New Year's — "Mignon" and "Luisa Miller" First Time This Season

DURING the final fortnight of 1930, and the first week of the New Year, twenty-one operas were heard at the Metropolitan. These performances included three first-times-this-season, three special performances and two double bills, besides the premiere of "Boccaccio."

Verdi's "Luisa Miller," revived last season, was heard for the first time this year on Dec. 22. Thomas's "Mignon" on Dec. 25 and "Lucia" on Jan. 3 were also seasonal "firsts." Special benefit performances were given of "Gloconda" on Dec. 20, of "Bohème" at a matinee on Dec. 30, and of "Forza del Destino" on Jan. 3. Double bills included two performances of "Prezioso Ridicolo" with the "Fair of Sorochintzy" and a Christmas matinee on Dec. 26 of "Hänsel und Gretel" and "Pagliacci."

The Second "L'Elisir"

The eighth week began with the second hearing this season of Donizetti's "L'Elisir d'Amore. Editha Fleischer had to relinquish the role of Adina to Nina Morgana on account of illness. Mme. Morgana gave a vivacious and vocally good performance.

Nemorino is one of Mr. Gigli's happiest roles and in his singing of "Una furtiva lagrima" he created something of a sensation. Messrs. De Luca and Pinza in the roles of Belcore and Dr. Dulcamara were excellent in every way. Philine Falco filled acceptably the small role of Gianetta. Tullio Serafin conducted.

The cast of "Africana," on Dec. 17, was identical with that of the former hearing except that Mr. Danise replaced Mr. Basiola as Nelusko and Mr. Rothier sang the Grand Inquisitor in place of Mr. Pasero. The cast of the fourth "Flying Dutchman," on Dec. 18, was the same as that of previous hearings this season. "Prezioso Ridicolo" had the same cast, but in the "Fair at Sorochintzy," Alfio Tedesco took the role of Gritako previously sung by Frederick Jagel and Armand Tokatyan, on Dec. 19 and again on Dec. 21. "Siegfried" had the same cast as at the season's premiere on Dec. 11.

"Luisa Miller" Given

"Luisa Miller" had the same cast as at its premiere last season, Rosa Ponselle doing splendid work in the title role, Mr. Lauri-Volpi singing superbly as Rodolfo, especially "Quando le Sere." Marion Telva was Federica and Pavel Ludikar, Wurm. The remainder of the cast included Mr. De Luca as Miller, Aida Doninelli as Laura and Giordano Paltrinieri as a Peasant. Mr. Serafin conducted.

"Mignon" Once More

Lucrezia Bori gave a plaintive and interesting performance of the Gallic version of Goethe's tale on Christmas night. Her Mignon is one of her best characterizations and her singing was especially good. Mr. Gigli was an excellent Wilhelm Meister and Mr. Rothier both sang and acted with dignity as Lothario. Mme. Sabanieva's Filina was properly flippant and her coloratura singing very good. The cast was completed by Miss Swarthout as Fredric, winning plaudits for her singing of the Gavotte, and by Messrs. Bada, Wolfe and D'Angelo. Mr. Hasselmanns conducted.

"Lohengrin" for the third time, on Dec. 24, brought a few changes in cast from the previous hearing, though

Mmes. Kappel and Branzell sang the same feminine roles. Mr. Laubenthal replaced Mr. Kirchhoff in the name-part, Mr. Ludikar was the King instead of Mr. Andresen, and Mr. Schorr was heard as Telramund in place of Mr. Schützendorf. Karl Riedel again conducted. The matinee "Don Giovanni," on Dec. 27, had the same cast as at its two previous hearings.

Antonio Scotti resumed his role of Scarpia in "Tosca" on Dec. 27, which he had had to relinquish on account of illness at the previous hearing of the work, and Miss Corona was heard in the name-part instead of Mme. Jeritza. Mr. Tokatyan replaced Mr. Martinelli as Mario, and the remainder of the cast was the same.

"Bohème" was sung for the benefit of the Smith College Club on the evening of Dec. 30 by Mmes. Bori and Guilford, and Messrs. Gigli, Scotti, Rothier, Picco, Ananian, Windheim, Malatesta and Coscia. Mr. Bellezza conducted.

New Year's Day Operas

The New Year's Day matinee of "Aida" had two last-minute substitutions, Myrna Sharlow appearing in the name-part in place of Miss Corona, and making an exceedingly good impression both by her singing and acting, and Mme. Claussen repeating her familiar Amneris in place of Mme. Branzell who was also ill. Others in the cast included Miss Doninelli as the Priestess and Messrs. Martinelli, De Luca, Rothier and Macpherson. Mr. Serafin conducted.

The third "Faust" of the season had Mme. Mario in place of Miss Fleischer, and Mr. Pinza as Mephistopheles replacing Mr. Rothier. The cast otherwise was the same as at the work's last hearing on Nov. 28.

"Forza del Destino," a special performance, brought to a close the tenth week of opera, the cast being identical with that of the opera's two previous hearings this season.

Christmas Double Bill

"Hänsel und Gretel" and "Pagliacci" were sung at the Christmas Day matinee to a capacity audience, which included many youngsters who look forward annually to this festive occasion.

Any comment on the afternoon's doings must take the form of a disquisition on the state of conducting these parlous days at the Metropolitan. One of its younger conductors, Karl Riedel, presided over the "Hänsel" performance, one which lacked balance of orchestral choirs practically from the opening measures of the overture.

Mr. Riedel's shortcomings may be charged to inexperience. But what shall we say of Mr. Bellezza's "Pagliacci," which throughout was so markedly on the quick side that Miss Sharlow, who sang the Nedda excellently, had a hard time to deliver the "Ballatella" and which eventually shortened the proceedings by omitting the Intermezzo between the two little acts?

Even this might be forgiven, had Mr. Bellezza not permitted Mr. Danise to hold the high A flat indefinitely in the Prologue and Mr. Lauri-Volpi (appearing in place of Mr. Martinelli, who was indisposed) to sing one of the high A's in the "Vesti la giubba" as though it were two two-quarter time measures long, instead of an eighth-note member of a quarter triplet.

Time was when conductors at the Metropolitan forbade singers the right to do such things. After hearing this sorry exhibition, it is sincerely to be hoped that that time will come again, and soon.

Miss Mario was a fascinating Gretel, Miss Fleischer admirable as Hänsel, while Miss Manski was a properly sinister Witch, Miss Wakefield a worthy Gertrude, Mr. Schützendorf a jolly Peter, and the Misses Flexer and Belkin effective as the Sandman and Dewman, respectively.

In "Pagliacci," in addition to the singers mentioned, Mr. Frigerio was an attractive Silvio and Mr. Paltrinieri sprightly as Beppe.

The chorus sang most of its music as though it had eaten more than its share of Christmas dinner.

Sunday Night Concerts

At the Sunday Night Concert on Dec. 28, the soloists were Mmes. Corona, Manski, Mario and Falco, sopranos; Marion Telva, contralto; Messrs. Tedesco and Paltrinieri, tenors; Messrs. Frigerio and Picco, baritones, and Messrs. Ananian and Pasero, basses. Solo excerpts were given from "Aida," "Barber of Seville" and "Andrea Chenier." With chorus there were given scenes from "Flying Dutchman," "Forza del Destino," "Traviata" and "Gloconda."

Wilfrid Pelletier relinquished the conductor's desk to Giulio Setti, chorus master of the Metropolitan, in certain numbers.

The Sunday Night Concert of Jan. 4, was given by Mmes. Biondo, Mario, Parisette and Sharlow, sopranos; Faina Petrova, contralto; Hans Clemens and Giacomo Lauri-Volpi, tenors; Mario Basiola and Claudio Frigerio, baritones, and Léon Rothier, bass. The orchestra was under the baton of Wilfrid Pelletier.

Operas represented on the vocal portion of the program included "Magic Flute," "Mignon," "Pagliacci," "Freischütz," "Faust," "Samson and Delilah," "Werther," "Bohème" and "Pearl Fishers." The orchestra played the Overture to Offenbach's "Orpheus," Rimsky-Korsakoff's "Caprice Espagnole" and Weber's "Invitation à la Valse."

THREE BUFFALO CHORUSES HEARD

Roland Hayes and Compinsky Trio Among Visiting Artists

BUFFALO, Jan. 5.—The Chromatic Club gave its usual Christmas program in Twentieth Century Club Hall on the afternoon of Dec. 13, enlisting the women's chorus of the club, conducted by William J. Gomph, and of Eleanor Morgan in harp solos. Miss Morgan is a niece and pupil of Maud Morgan, well known harpist of New York. The chorus sang Christmas carols, ancient and modern.

During the third week of December another women's chorus, the Choral Club, gave a concert in the Hotel Buffalo ballroom. Under the leadership of Harold A. Fix, the chorus sang with refinement and pleasingly varied shading. Jan P. Wolanek, local violinist, in solo numbers, enhanced the interest of the concert. Another chorus heard the same week was the Pro Arte Symphonic Choir, a mixed chorus conducted by Arnold Cornelissen, which sang with stirring vitality an effective program of unhackneyed music.

Roland Hayes returned for his fifth appearance here under the local management of Bessie Bellanca on Dec. 10. The tenor sang with his customary artistry and delighted a large audience in Elmwood Music Hall.

The Compinsky Trio made its Buffalo debut on Dec. 15 under the auspices of the Buffalo Symphony Society at the State Teachers' College. In well contrasted works by Beethoven, Brahms and Franck, the players gave most excellent account of themselves.

MARY M. HOWARD

STOCK PRESENTS PIERNE MYSTERY

Children's Chorus Assists Chicago Symphony—Hadley Suite Played

CHICAGO, Jan. 5.—For the Chicago Symphony Orchestra concerts of Dec. 19 and 20, Frederick Stock provided a delightful novelty in the form of Pierné's mystery, "The Children at Bethlehem," presented with the assistance of a chorus of 500 children from the public schools.

The assurance, perfect accuracy and complete clarity of diction of this large group of children was little short of amazing, not to mention the charming musical understanding evidenced at all times. It was a convincing demonstration of the high value of the musical work being accomplished in the Chicago Public Schools at the present time.

The music itself, not differing much from the same author's "The Children's Crusade," won an enthusiastic response from the audience for its unaffected loveliness and absorption of the spirit of the text. The orchestra played with infinite care and the soloists were uniformly meritorious. The various parts were taken by Margaret Lester, Anna Burmeister, Agatha Lewis, Helen Bickerton, Margaret Heywood Wood, Raymond Koch, Eugene Dressler, with the narrator's words read by Hobart Sommers.

Give Weinberger Work

For the remainder of this holiday program, Mr. Stock listed the Pastorale from Bach's "Christmas Oratorio," and as a novelty a piece for orchestra and organ entitled "Christmas" by Jaromir Weinberger. The latter, founded on Bohemian Christmas carols, had moments of charm and beauty and disclosed expert orchestral mastery. The ballet music and wedding march from Rubinstein's "Feramors" closed the program, with the audience hugely enjoying Mr. Stock's little joke of having Santa Claus carry the Schellenbaum down the aisle to play with the orchestra in the last number of the suite.

"The Children of Bethlehem" was repeated at a special concert for public school teachers on Dec. 29 and at the Tuesday subscription concert of Dec. 30.

Hadley Suite Heard

At the concerts of Dec. 26 and 27 the following program was played:

Introduction and Allegro, for strings,	Elgar
Op. 47	Szostakowicz
Symphony, Op. 10	"The Streets of Pekin"
Suite for Orchestra	Hadley
(First performance in Chicago)	Debussy
Suite, "Iberia"	Liszt
"Les Préludes"	

Henry Hadley's music, tuneful and easily comprehended, was the popular success of this list, though Liszt's ear-filling sonorities held most of the subscribers to the end. Szostakowicz's symphony, first played by Mr. Stock last season, again amused by its deft speed and wit. The Elgar contribution was of particular importance, and the lastingly lovely "Iberia" received a fitting performance.

ALBERT GOLDBERG

At the invitation of the Philharmonic Society of Brussels, the Berlin Philharmonic, under Wilhelm Furtwängler, will give two concerts in Brussels in February. This will be the first time that a German orchestra will have been heard in Belgium since the war.

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CHICAGO CONCERT ROSTER IS HEAVY

Prominent Ensembles and Artists Presented in Programs

CHICAGO, Jan. 5.—Paderewski's second recital within a month, at the Civic Opera House on Dec. 14, again headed the list of concerts for the fortnight. So great was the demand for tickets that the stage was filled to the footlights, the pianist and his instrument being placed on a platform built over the orchestra pit. Paderewski again disposed of a monumental program with leonine ease, and added a half hour of encores at the close.

Mary McCormic, soprano of the Civic Opera, gave her only recital of the season in the Civic Theatre on Dec. 14. Miss McCormic offered a shrewdly chosen list of songs and arias, captivating a large audience by her charm of manner and many moments of vocal beauty. Willard Sektberg was the accompanist.

The Amy Neill String Quartet made its first appearance of the season at Orchestra Hall on Dec. 7, in the series sponsored by the Chicago Chamber Music Society.

The Chicago Bach Chorus gave a program of cantatas of the Leipzig master at Orchestra Hall on Dec. 4. Sigfrid Prager conducted. The soloists were Else Harthan Arendt, Lillian Knowles, Philippine Hennig Rohman, Edwin Kemp and Mark Love. Accompaniments were provided by members of the Chicago Symphony Orchestra.

The Tipica Orchestra of Mexico, led by Juan N. Torreblanca, gave a concert before a capacity audience at Orchestra Hall on Dec. 1.

Newcomers Heard in Recitals

Frank Kneisel, violinist, made his Chicago debut at the Civic Theatre on Nov. 30, winning wide praise for his thoughtful and admirably restrained playing. Harry Melnikoff, another gifted young violinist, played in the same theatre on Dec. 7, leaving an impression of unusual artistic ability. Frederick Dvornich's violin recital at the Eighth Street Theatre on Dec. 14 also merited the cordial reception which was the young artist's reward. Charles Skopp, violinist, gave his fourth Chicago recital in Auditorium Recital Hall on Nov. 30.

Myra Hess played to a loyal group of admirers in the Studebaker Theatre

on Dec. 14. Jan Smeterlin, pianist, made his local debut at the Playhouse on Nov. 30 before a distinguished audience. Rose Gertler, a pupil of Marice Rosenfeld, gave a recital of standard piano compositions in Kimball Hall on Dec. 7. Walter Giesekeing, pianist, was heard by a large audience in Orchestra Hall on Dec. 2.

Frances Coates Grace, diseuse, gave an interesting recital in the Civic Theatre on Nov. 30. Vernon Williams, son of the famous Evan Williams, sang a well chosen program at the Playhouse on Dec. 7. Emerson Abernethy, baritone, was cordially received in a recital at Curtiss Hall on Dec. 4.

The Lener String Quartet gave the last of a series of concerts in the Studebaker Theatre on Nov. 30. Georgia Kober, pianist, and Marcel Roger de Bouzon, lieder singer, were heard in a joint recital at the Playhouse on Dec. 14.

A program of dances by Andreas Pavley and the Pavley-Oukrainisky Dancers in the Eighth Street Theatre on Dec. 7, introduced the Videballeton, a device that combines the motion picture, the living dancer and the sound reproducing machine. Kreutzberg and Georgi gave a dance recital at Orchestra Hall on Dec. 8.

Ethel Bartlett and Rae Robertson, duo-pianists, assisted by Eleanor Reynolds, contralto, gave the program at the Kinsolving Musical Morning of Dec. 11.

The National Jubilee Chorus of colored singers gave a concert at Orchestra Hall, under George Garner, on Dec. 5.

Christmas Music Heard

The Apollo Musical Club gave its seventy-third performance of Handel's "Messiah" in Orchestra Hall on Dec. 26, under the baton of Edgar Nelson. The soloists were Margaret Perry, Albert Rappaport, Isabel Zehr and Frederick Jencks. Accompaniments were furnished by members of the Chicago Symphony.

The Swedish Choral Club gave its annual performance of "Messiah" in Orchestra Hall on Dec. 21, Harry T. Carlson conducting. The soloists were Esther Nelson, Eva Gordon Horadesky, Eugene Dressler and Mark Love. Forty-five members of the Chicago Symphony assisted.

The Gordon Quartet returned to its native community for a largely attended concert in Orchestra Hall on Dec. 18, in the series presented by the

Chicago Chamber Music Society. Beautiful playing of a program that included Beethoven's Op. 132 won the Gordons their usual success.

People's Symphony Opens Season

The Chicago People's Symphony made an excellent beginning to its season with a concert in the Civic Theatre on Dec. 21. A well-chosen program that included the Franck Symphony was played under the baton of P. Marinus Paulsen. Sol Nemkovsky, violinist, gave a brilliant interpretation of the Vieuxtemps Fourth Concerto, and Albert Kratochvil, pianist, displayed talent in the Saint-Saëns G Minor Concerto. The novelties of the program were Henry Francis Parke's "Fantasticus" and Carl Fallberg's "Swedish Dances."

The Yale Glee Club, led by Marshall Bartholomew, gave a concert in Orchestra Hall on Dec. 22.

Florence Austral, soprano, assisted by John Amadio, flutist, gave the program at the Kinsolving Musical Morning on Dec. 30.

The Ukrainian Chorus of Chicago gave a concert in the Civic Theatre on Dec. 28, under Benetzky.

The music department of Senn High School, consisting of the a cappella chorus, conducted by Noble Cain, the orchestra, under Samuel Burkholder, and the band, led by Capt. Charles Ostergren, gave a concert in Orchestra Hall on Dec. 17.

Alex Pevsner, violinist, and Ralph Squires, pianist, gave a recital of sonatas by Beethoven, Brahms and Saint-Saëns in the Little Theatre on Dec. 15. Both young artists disclosed marked individual gifts and a well-balanced ensemble.

Maxim Karolik, tenor, gave a recital at Orchestra Hall on Dec. 15.

ALBERT GOLDBERG

Hans Lange Quartet to Give Concert

The third concert in the chamber music series being presented by the Music School of the Henry Street Settlement, in the Playhouse, 466 Grand Street, will be given on Jan. 18 by the Hans Lange String Quartet, the members of which are Mr. Lange and Arthur Schuller, violins; Zoltan Kurthy, viola, and Percy Such, cello.

Leonora Corona to Make First New York Concert Appearance

Leonora Corona, soprano of the Metropolitan Opera Company, will make her first concert appearance in New York in the Town Hall on Feb. 7. The concert will be sponsored by the Pioneer Women's Organization of Palestine.

Judith Litante to Be Soloist with Y. M. H. A. Symphony

The Y. M. H. A. Symphony, under A. W. Binder, will give the third of the monthly concert series at the Y. M. H. A., Ninety-second Street at Lexington Avenue, on Sunday evening, Jan. 11. Judith Litante, English soprano, will be the soloist.

PROVIDENCE HAILS BOSTON SYMPHONY

Recitals by Levitzki, Morini and Thomas Attract

PROVIDENCE, Jan. 5.—Richard Burgin conducted the Boston Symphony in its program at the Albee Theatre on the evening of Dec. 16. The customary large audience heard the Concerto Grosso, No. 12, of Handel, the Symphony in G Minor of Mozart, and the Fourth Symphony of Tchaikovsky.

Mischa Levitzki, pianist, in Alumnæ Hall on the evening of Dec. 8, gave the second concert in the annual series sponsored by Pembroke College. Mr. Levitzki's virtuosity was displayed to advantage in a program which included the Organ Prelude and Fugue in A Minor of Bach-Liszt; the Sonata "Appassionata" of Beethoven, and a Chopin group.

The Clavier Ensemble, a local organization, gave its opening program of the season on Dec. 6 at the home of Mrs. George St. John Sheffield. Mme. Avis Bliven Charbonnel, the founder of the organization, made a brief address.

The program included the Overture to "Cosi Fan Tutte" by Mozart; a Prelude and Fugue by Bach-Philipp; an Impromptu from "Manfred" by Schumann-Reinecke; "The Poisoned Fountain" by Bax, and Brahms's Variations on a Theme by Haydn.

The University Glee Club, of which Berrick Schloss is conductor, presented the first concert of its twentieth season on the evening of Dec. 5 in Memorial Hall. Horace Britt, cellist, was the soloist. Ralph L. Baldwin of West Hartford, Conn., whose "Evening Moods" appeared on the program was the guest conductor. The Glee Club sang numbers by Handel, Richardson, German, Gericke, and Elgar. Mr. Britt played a Sonata by Sammartini and a group of smaller numbers.

Helen Hogan Coome gave an organ recital of Christmas music on the afternoon of Dec. 3 in Alumnæ Hall, Pembroke College, featuring music of the sixteenth and seventeenth centuries.

The Music Association Series began on Dec. 2 with a joint recital by Erika Morini, violinist, and John Charles Thomas, baritone, in Infantry Hall. Miss Morini played works by Pugnani-Kreisler, Couperin, Beethoven and Mozart. Mr. Thomas sang works by Carissimi, Rosa, Schubert and Brahms.

Two recent lectures of interest were given in the Marshall Woods series at Alumnæ Hall by the Rev. Edmund Horace Fellowes, on the "Elizabethan Art Song," and by Prof. Pratt of Harvard University on "The Psychology of Music."

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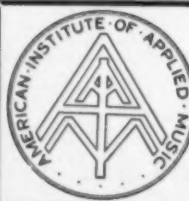
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Educators Meet in St. Louis

(Continued from page 3)

ships," Russell V. Morgan and Mr. Gehrken presiding. Osbourne McConathy and Augustus D. Zanzig were speakers. Dr. Hanson's paper on "The Education of The Supervisor" was read by a colleague. Russell Carter, State supervisor of music in New York, discussed the requirements of various states for teaching certificates.

Tuesday morning's session was presided over by Mrs. Elmer J. Ottaway, president of the National Federation of Music Clubs, and Prof. Peter Dykema of Columbia University. Mrs. Ottaway urged the general subsidizing of music by city and state to make it more accessible to the American public. Mr. Dykema's paper on "The New Problem of Leisure" delved into the economic aspect of the present-day individual and what he must turn to for spiritual food, to be found only in the realm of good music.

Martha Cruikshank explained the work of the National Federation in the Community Music Schools and the growing interest being taken in this most deserving work. "The Amateur in Music" was delightfully discussed in a paper by Burnet C. Tuthill of Cincinnati. Mrs. Ottaway spoke on the Federated Clubs' work. During the session Bernard Ferguson, baritone, sang magnificently, with Leo C. Miller as accompanist.

American Music Championed

Prof. Aubrey Martin presided at the Tuesday afternoon session. Dean Charles S. Skilton, of the University of Kansas, discussed "The American Composer and the New Day," championing the cause of American musicians. "In music," he said, "we are the least patriotic of all people. Foreigners manage our great opera houses, direct our orchestras and choose our publications." He argued that these conditions would not be tolerated in other parts of the world. He said in conclusion: "Let us turn our faces inward and read the messages of our own country."

The music publisher's problems were discussed in a paper by Franklin Dunham of New York. The concert manager's viewpoint, with its constantly changing horizon, was viewed by Elizabeth Cueny of this city. Alice Keith, of the Columbia Broadcasting System, discussed the present trend of radio thought and its effect on music life in the home.

"Canned Music" was denounced as detrimental to sound economic conditions by Joseph N. Weber, president of the American Federation of Musicians. Mr. Weber deprecated the discrimination against musicians by theatre managers in favor of recordings. James T. Quarles gave an organ

Virtuoso of Piano Poses for His Likeness



José Iturbi, Pianist, Is Shown as the Model for a Bas-Relief Portrait. Mrs. Elizabeth Randolph Gardner Is the Sculptress

José Iturbi, Spanish pianist now touring for his second season in America, sits to Mrs. Elizabeth Randolph Gardner, well known American sculptress, for a bas-relief portrait to be added to the number of sculptures of this type which Mrs. Gardner has done.

Mr. Iturbi is mid-way in his tour of seventy-eight concerts, and will give his second New York recital in Carnegie Hall on Jan. 26. After this, he will

recital at Christ Church Cathedral in the evening. The St. Louis Horn Trio played beautifully in another program.

"The Music Industries and Education" received the attention of the session on Wednesday afternoon, William Arms Fisher presiding. Papers were read by C. D. Greenleaf of the C. G. Conn Co., manufacturers of music instruments, and by Dr. Otto Miessner. Music was provided by the Sinfonietta of the St. Louis Symphony under the baton of Alex. Thiede.

In the afternoon Rudolph Ganz presided at an open forum for piano. Stanley Chapple, of London, gave an interesting account of musical education in English schools and studios.

HERBERT W. COST

Jeannette Vreeland, soprano, Grace Leslie, contralto, and Frederic Baer, baritone, have been engaged for a concert in Paterson, N. J., on the evening of March 10.

CLUB FETES CONDUCTOR

Bodanzky Is Guest of Honor at Bohemians' Dinner

The Bohemians feted Artur Bodanzky, conductor, at their annual dinner in the Hotel Commodore on Dec. 21. The occasion marked Mr. Bodanzky's thirtieth anniversary as a conductor and the fifteenth anniversary of his coming to the Metropolitan.

Rubin Goldmark, president of the Bohemians, was toastmaster.

A musical program was given by Margaret Matzenauer, contralto, with Kurt Ruhrseitz at the piano; Myra Hess, pianist; Friedrich Schorr, baritone; Editha Fleischer, soprano, and George Meader, tenor. Walter Wohllebe led the chorus of the Friends of Music in numbers including the waltz "Wein, Weib und Gesang" of Johann Strauss.

Proceeds of the affair were given, as usual, to the Musicians' Foundation, Inc., which assists needy musicians. Arrangements for the dinner were in charge of Sigmund Herzog, chairman of the entertainment committee.

Among the guests were:

Harold Bauer, Giuseppe Danise, Giuseppe de Luca, Adamo Didur, Editha Fleischer, Carl Friedberg, Giulio Gatti-Casazza, W. J. Henderson, Olin Downes, Myra Hess, Ernest Hutcheson, Otto H. Kahn, Nina Koshetz, Mrs. J. F. D. Lanier, Margaret Matzenauer, Giovanni Martinelli, George Meader, Mrs. Franz Kneisel, Dr. Jaroslav Novak, Elisabeth Rethberg, Olga Samaroff, Antonio Scotti, Grete Stückgold, Marcella Sembrich, Giulio Setti, Alexander Siloti, Gustav Schützendorf, Marion Telva, Walter Wohllebe, Edward Ziegler, Samuel A. Baldwin, Emanuel Bay, Naoum Blinder, Walter L. Bogert, Hans Clemens, Richard Copley, Harry Compson, Fanny Hurst, Carl Dels, Gaston M. Dethier, Fraser Gange, Mrs. S. L. Guggenheim, Alton Jones, Gardner Lamson, Mrs. A. J. Loomis, Harold V. Milligan, Alfred Mirovitch, Paul Reimers, Kurt Ruhrseitz, Felix Salmond, Germaine Schnitzer, Sigismund Stojowski, Bernard Wagenaar, Paul M. Warburg and Willem Willeke.

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(Continued from page 12)

The moderns were represented by Schönberg's motet, "Friede auf Erden," a work of much complexity in the composer's earlier manner, and Holst's "Ave Maria" for double chorus. There were also numbers by Urspruch, Huber and Hans Chemin-Petit, "Elfe" by the last-named having its American premiere. An anthem, "Lord, I Cry to Thee," by Ronald Murat, in a first performance, proved well written and expressive. Two American works were an exquisite "Hymnus to the Queen of Paradys" by Werner Josten, and a spirited number for double chorus by Randall Thompson, "Pueri Hebraeorum." A number of members of the chorus were heard in solo contributions. Carroll Hollister played the piano and organ accompaniments, and Dr. Carlton Smith those for flute. M.

Friends of Music

Mr. Bodanzky gave the annual performance of a much cut version of Bach's Christmas Oratorio, with the Friends of Music in the Metropolitan on the afternoon of Dec. 21. The soloists were Ethyl Hayden, soprano; Margaret Matzenauer, contralto; George Meader, tenor, and Fraser Gange, bass.

The work must, of necessity, be shortened for presentation at a single concert, but Mr. Bodanzky's way of cutting has deleted some of the most beautiful solos and left a superabundance of recitative. Sometimes the result was of a Saharan dryness. The soloists all did what must be presumed to be their best, the work of Mme. Matzenauer standing out especially. Miss Hayden sang a good deal of her music with limp tone and real understanding. N.

Gordon String Quartet

The second of six educational chamber music concerts at the Playhouse in Grand Street, was given by the Gordon String Quartet on the evening of Dec. 21. The program included the Quartet in A Minor, Op. 132, of Beethoven; and the Ravel Quartet in F Major. The playing of the organization was up to its usual high standard and was well received.

The personnel of the organization consists of Jacques Gordon and Edwin Ideler, violins; Josef Vieland, viola, and Nahoum Benditzky, cello. N.

Nastia Poliakov

Nastia Poliakov, Russian Gypsy singer, gave a postponed recital in the Chanin Theatre on the evening of Dec. 21, assisted by Cleb Yellin, pianist; Dmitri Poliakov and Ury Wosilivsky, guitarists.

This was Mme. Poliakov's second appearance in her highly individual programs and she was greeted with enthusiasm by an audience whose delight in her performance was unbounded. J.

Oratorio Society

For the one hundred and seventh time since its inception in 1874, the New York Oratorio Society sang Handel's "Messiah," in Carnegie Hall on the evening of Dec. 26. Albert Stoessel, conductor, gave a well-proportioned and conservative reading of the work and delighted a large audience. There were some ragged spots here and there, which is unavoidable in a choral body of this size unless composed of highly trained singers, but the general scale of the performance was a high one.

The soloists were Jeannette Vreeland, soprano; Amy Ellerman, contralto; Dan Beddoe, tenor, and Donald Pirnie, bass. Miss Vreeland sang "I Know That My Redeemer Liveth" most acceptably, and Miss Ellerman's "He Shall Feed His Flock" was a fine piece of contemplative mysticism in terms of music. Mr. Beddoe, who knows oratorio as few living tenors do, had more of the grand manner than the other soloists, and his singing throughout was fine in every respect. Mr. Pirnie sang with understanding. J.

Sergei Radamsky, Tenor

Sergei Radamsky, tenor, said to be a popular recital artist in his native Russia, gave his first New York recital in the Town Hall on the evening of Dec. 26.

Mr. Radamsky disclosed a voice of individual quality, well-schooled, and an imaginative gift in the matter of interpretation. His best singing was done in Russian numbers, which were eminently well suited to his abilities. He was less satisfactory in the aria from Donizetti's "L'Elisir d'Amore." Joseph Wohlmann was at the piano. N.

Steuart Wilson's Debut

What must be regarded as one of the most truly admirably conceived and executed recitals of the present season was given at the Town Hall on the afternoon of Dec. 27 by Steuart Wilson, an English tenor, favorably known in his own country.

Mr. Wilson, who has sung in numerous places in America already, effected his New York debut in a program of ballads and folk-songs, ballads it should be said in the meaning of Percy's "Reliques," not Boosey and Chappell.

Illuminating his performance with informal remarks, wittily couched, concerning the music in hand, Mr. Wilson entertained his hearers for almost two hours with lovely old pieces arranged by Edmund H. Fellowes, Cecil Sharp, Frederic Austin, Howard Brockway, Lucy Broadwood, Arthur Somervell, Charles Wood, Ronald Biggs and Peter Warlock.

In songs both of a serious and comic nature, he was superb. Possessing a tenor voice of limited range but of agreeable quality, Mr. Wilson is a rare artist, who can accomplish every effect he undertakes. His enunciation is clear-

ity itself, his delivery exquisite in its naturalness.

It is not often that recitals are things of such unalloyed enjoyment as was his. Among his extra numbers was a beautiful setting by Vaughan Williams of "Orpheus with His Lute," Brahms's arrangement of the German folk-song "Marienwürmchen," Moussorgsky's "Song of the Flea," the Brockway "Swapping Song" and the English "Whistle, Daughter, Whistle." Dalies Frantz played the accompaniments finely. A.

Bruce Simonds, Pianist

Bruce Simonds, pianist, gave his annual recital in the Town Hall on the afternoon of Dec. 28, before a large audience. The program comprised Mozart's Fantasia in C Minor; Bach's Preludes and Fugues in D, F and A



Gladys Swarthout, Mezzo Soprano of the Metropolitan, Who Was Heard Recently at a Plaza Morning Musicales

Flat Major, from Book 2 of The Well-Tempered Clavichord; numbers by Debussy, de Falla and Schumann.

Mr. Simonds's playing of the Mozart and Bach numbers was clean-cut and interesting. In brilliancy and boldness of execution and in breadth of style, in his performance of de Falla's Fantasia Baetica and Schumann's monumental Symphonic Studies, Mr. Simonds registered a great advance as a player. Several added pieces disclosed scintillating finger dexterity. The Debussy numbers were given with imagination and poetic insight. B.

Nastia Poliakov's Third

Nastia Poliakov gave her third and last recital in the Chanin Theatre on the afternoon of Dec. 28.

As at her former appearances, Mme. Poliakov remained seated for the greater part of her program while her brother, Dmitri Poliakov, played the guitar or sang with her, and Cleb Yellin accompanied at the piano. Mme. Poliakov's success with her audience was unqualified, as it has been at her other recitals. J.

Roland Hayes, Tenor

Roland Hayes, tenor, gave his second recital of the season in Carnegie Hall on the evening of Dec. 28.

Songs from Handel and Beethoven to the American, Griffes, were given with Mr. Hayes's customary delicacy and art. Schubert's "Die Post" and "Die Nebensonnen" were well sung, as were Brahms's "Sonntag," "Botschaft" and "Die Nachtigal." There were also songs by Debussy, Fourdrain and others, and for an operatic bit, the Dream from "Manon." Percival Parham was at the piano. N.

Joseph Szigeti, Violinist

Joseph Szigeti, violinist, gave his only recital of the season in Carnegie Hall on the evening of Dec. 29.

Mr. Szigeti began his program with the Bach D Minor Concerto, which was played here last year by Kreisler. The work was lost in its original form for many years, but rediscovered and published by the Bach Gesellschaft in 1917. This had a performance of clarity and definite musicianly understanding. The other two major works were the "Kreutzer" Sonata of Beethoven and the Paganini Andante and Caprice with an accompaniment by Ignaz Friedman heard for the first time. Both of these were effectively given.

The shorter works consisted of a Largo by Veracini and a Rondo by Mozart arranged by Kreisler, both well played, and a gay Bohemian Tune by Weinberger of "Schwanda" fame, given here for the first time, and a Spanish Dance of de Falla, also arranged by Kreisler.

Mr. Szigeti's playing throughout the recital was marked by fine tone of varied color and a keen insight into the spirit of the works presented. The continued applause of the audience was a measure of its interest in the recital. Nikita de Magaloff was the accompanist. H.

Gertrude Wieder, Contralto

Gertrude Wieder, contralto, who appeared here in open-air opera at Ebbets Field a few years ago and has since sung abroad, made her local recital debut in the Town Hall on Dec. 29. Miss Wieder disclosed a voice of lovely quality, evenly produced, also the invaluable asset of thorough musicianship.

The program, of unusual interest, held Beethoven's "The Heavens Are Telling," the air "Es ist vollbracht" from Bach's "St. John Passion," Handel's "Dank sei Dir, Herr," Lieder by Brahms and Strauss, an aria from Bruch's "Odysseus," songs by Gretchen-inoff and Tchaikovsky, Marion Bauer's "Faun Song," sung from manuscript, and numbers by Mary Helen Brown and Rosamond Johnson. Kurt Ruhrseitz was the accompanist. A large audience greeted the singer warmly.

Plaza Artistic Morning

The "Artistic Morning" at the Plaza on Tuesday, Dec. 30, presented Ethel Barrymore, Gladys Swarthout, mezzo-soprano of the Metropolitan Opera Company, and Frank Chapman, baritone.

Miss Barrymore's readings from American and English poets were received with warm approval. In an air from "Sadko," Miss Swarthout charmed her hearers, duplicating her success later in a group of songs by Handel, (Continued on page 41)

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Salzburg to Present Opera and Concert Novelties Next Summer

Toscanini to Conduct Beethoven Concert with Vienna Philharmonic—Scala Company to Give Three Operas—Vienna State Opera to Stage Trio of New Works—Budapest Philharmonic to Play Under Dohnanyi

SALZBURG, Dec. 30.—The complete program has been announced for next Summer's Salzburg Festival. Outstanding in interest is the announcement that Arturo Toscanini will conduct a concert of Beethoven's works with the Vienna Philharmonic on the evening of Aug. 26, and that the Scala Opera Company will give three productions, "Barber of Seville," "Don Pasquale" and "Matrimonio Segreto" by Cimarosa, with Arturo Lucon as conductor.

The orchestral concerts will introduce a new figure in Ernst von Dohnanyi, who will conduct the Budapest Philharmonic in a concert of Hungarian music on the evening of July 27 and another of French works on the evening of July 29. Other concerts will be conducted by Clemens Krauss, Bruno Walter and Franz Schalk.

The Vienna State Opera will give three new productions, Mozart's "Cosi Fan Tutte" and "Entführung aus dem Serail" and Gluck's "Orpheus," and will revive "Zauberflöte," which was heard at the festival several years ago. Repetitions from last year's roster will be "Rosenkavalier," "Don Juan," "Fidelio" and "Figaros Hochzeit."

The roster of artists to be heard in the Vienna Opera performances will include the following: Margit Angerer, Karl Hammes, Adele Kern, Lotte Lehmann, Josef von Manowarda, Richard Mayr, Maria Müller, Sigrid Onegin, Wilhelm Rode, Elisabeth Schumann and Viorica Ursuleac.

Dates of Operas

The dates of the Scala performances are as follows:

"Barber," Festival Theatre, July 25, 28 and 31; "Don Pasquale," Municipal Theatre, July 26 and Aug. 4; "Matrimonio Segreto," Municipal Theatre, July 30 and Aug. 7.

The dates for the Vienna Opera productions are:

"Figaro," under Krauss, Festival Theatre,

Aug. 12 and 20; "Cosi Fan Tutte," under Krauss, Municipal Theatre, Aug. 14 and 19; "Rosenkavalier," under Krauss, Festival Theatre, Aug. 1, 10 and 27; "Don Juan," under Schalk, Festival Theatre, Aug. 3 and 22; "Entführung," under Schalk, Municipal Theatre, Aug. 11 and 30; "Fidelio," under Schalk, Festival Theatre, Aug. 18 and 29; "Zauberflöte," under Walter, Festival Theatre, Aug. 8 and 17; "Orpheus," under Walter, Festival Theatre, Aug. 15 and 24.

Concerts Scheduled

Of the ten orchestral concerts by the Vienna Philharmonic, the seven programs not previously listed will be given under the following conductors on these dates:

Beethoven-Brahms program, under Krauss, morning, Aug. 2; Classic music, under Walter, morning, Aug. 9; Mozart program, under Schalk, evening, Aug. 10; Johann Strauss program, under Krauss, morning, Aug. 16; Mozart program, under Walter, evening, Aug. 21; Mahler's "Lied von der Erde," under Walter, morning, Aug. 20; Beethoven-Bruckner program, under Schalk, morning, Aug. 30.

The concerts will be given in most cases in the Mozarteum, exceptions being the concerts of July 27, and Aug. 26, which will take place in the Festival Theatre.

Six morning programs of orchestral serenades will be conducted by Bernhard Paumgartner, with the Vienna Philharmonic, in the court of the Residenz, on July 27 and 29, and Aug. 6, 11, 19 and 28.

The same conductor will lead two programs of choral serenades in the same place, with the chorus of the Vienna Opera on Aug. 13 and 21. Two chamber music concerts will be given there by the Mairecker Quartet of Vienna on the mornings of Aug. 3 and 22. Paumgartner will lead Mozart's Mass in C Minor on Aug. 18 in St. Peter's Church.

Cathedral Choral Programs

Joseph Messner will conduct evening concerts of choral works in the Salzburg Cathedral on the following dates:

Mozart's "Davide Penitente," July 26; solo cantatas by Schubert and Bruckner's Mass in E Minor, Aug. 2; Mozart's Requiem, Aug. 9; Beethoven's "Missa Solemnis," Aug. 16; and Handel's "Messiah," Aug. 23.

In addition, orchestral concerts will be given by the Budapest Philharmonic under Dohnanyi in Hofgastein on July 30, and by the Vienna Philharmonic under Franz Schalk in Badgastein on Aug. 9.

The Max Reinhardt dramatic productions next Summer will include "Everyman" and "The Sensible Man" by Hofmannsthal.

C-Opera Group Gives "In the Garden of the Shah"

For their first work of the season, the C-Opera Group gave "In the Garden of the Shah," book and music by May H. Dodge and J. W. Dodge, in the Heckscher Theatre on Dec. 3.

The music was of a light character and the lyrics had sufficient humor. Names new this season appeared among the list of principals. Anita Bernie, as the Shah's daughter and Eva Smythe as "Lolah," sang well and acted cleverly. Reno Serrine and J. H. Dixon were good comedians. Others in the cast included Mabel Brown, Gene Barlow, Nathan Martin and Alden Payne. Helen McCabe and Charles Abrams provided incidental dances and there was a ballet trained by Eve Warren. Bertram Peacock was the stage director and Otto Wick, musical director. The C-Opera Group directors are Susan S. Boice, Jane Crawford Eller, Mrs. Jessie Fenner Hill, Hildegard Hoffman Huss, Florence Turner Maley and Mme. Lotta Roy.

Dr. G. de Koos Here to Book American Artists in Europe



Nickolas Muray

Dr. G. de Koos, European Concert Manager, Who Is Again Paying a Visit to New York

Dr. G. de Koos, concert manager of The Hague, Holland, was expected to arrive on the Europa on Jan. 9 on one of his frequent visits to this country. Dr. de Koos, who is the sole representative abroad of many stars of the music world, has come to renew friendships and to engage American artists for tours through Europe. During his sojourn in New York he will stay at the Buckingham Hotel.

Church Choir of North Tonawanda Sings Program

NORTH TONAWANDA, N. Y., Jan. 5.—St. Peter's Church Choir, assisted by Althea Wilson, organist, and Mrs. A. J. Milliman, violinist, gave a program of various choral and solo works in the church on Nov. 25.

Beatrice Horsbrugh and Olga Sapio Heard in Joint Recital

Beatrice Horsbrugh, violinist, and Olga Sapio, pianist, gave a concert in Brooklyn on Dec. 10 for the benefit of the mortgage fund of All Saints' Parish House. The artists played Richard Strauss's Sonata for violin and piano, followed by groups of solos.

APPLAUD WORK BY SEATTLE COMPOSER

Krueger Conducts Poem by Potjes—Giesecking Is Soloist

SEATTLE, Jan. 5.—The fourth concert of the regular series by the Seattle Symphony, on Dec. 1, included a novelty in the tone-poem, "Easter Morning," by Edouard Potjes, a native of Holland, who has been a resident of this city for ten years. The work is dedicated to Karl Krueger, conductor of the symphony, who presented it for the first time. The work portrays the hush of morning and the joy of man in the resurrection of Christ, with a simulation of singing birds and chiming bells. The work was well received by the audience.

The concert included also the 'Cello Concerto of Dvorak, finely played by Bernd Huppertz, solo 'cellist of the orchestra. Mozart's Symphony in G Minor was the main item of the program and received a beautiful performance. Respighi's stirring "Roman Festivals" was a concluding novelty of appeal.

The symphony, under Mr. Krueger, gave an outstanding program in its second subscription concert. Walter Giesecking was the soloist in the Schumann Concerto. The pianist gave a superb reading of this introspective music and was repeatedly recalled. The orchestra gave Beethoven's Seventh Symphony, the Overture to Smetana's "Bartered Bride," and as a quasi-novelty, Turina's "Procession du Rocio." Conductor and players were heartily applauded.

Saint-Saëns Opera Given

The third subscription concert was devoted to a concert performance of Saint-Saëns's "Samson and Delilah," given by the Seattle Schola Cantorum, of which Lewis Rotter is conductor, assisted by the orchestra and soloists, including Marion Copp, contralto, and Arthur Boardman, tenor. The opera had a stirring presentation under Mr. Krueger's baton. The soloists distinguished themselves, and the chorus of women in particular delighted in the "Chorus of Spring." B. T.

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MILWAUKEE GIVES NEW NATIVE WORK

Waller Leads Varied List— Paderewski in Recital

MILWAUKEE, Jan. 5.—The third in the series of eight concerts by the Milwaukee Philharmonic was held in the Auditorium under the leadership of Frank Laird Waller. The occasion was distinctive because of the first performance of excerpts from Wesley La Violette's opera, "Shylock." The prelude to the second act and the ballet music were the portions heard.

Mr. Waller gave a direct reading of the Beethoven Fifth Symphony, and Ravel's "Bolero" completed the orchestral works. Amy Neill, violinist, was heard here for the first time in Bruch's G Minor Concerto and was compelled to return for a number of encores.

Paderewski in Recital

An audience of 4000 acclaimed Paderewski in his recent recital in the Auditorium, and demanded encores which the pianist graciously granted. His listed program was a formidable one. The concert was under the management of Margaret Rice.

Victor Chenkin appeared in the Pabst Theatre as one of the Sunday afternoon Twilight recitals under the direction of Miss Rice. Jasha Fisherman was the assisting pianist.

The Grand Avenue Vested Choir, with more than sixty singers, directed by Graydon R. Clark, gave its annual program in the church before an audience of 1500. In twelve a cappella numbers the chorus gave some good examples of unaccompanied singing. Three soloists were heard: John Muth, tenor; Walter Hauck, trumpeter, and Filmore Walker, boy soprano. Incidental solos were sung by Mrs. Norma Wanamaker.

The Lyric Male Chorus, singing in the Auditorium under the direction of

1,000 Newsboys Carol in Capital; Are Received by the President

WASHINGTON, D. C., Jan. 5.—Some thousand newspaper boys turned "carollers," under the leadership of Dr. Edwin N. C. Barnes, director of music of the District of Columbia Public Schools, during the banquet of the first "Annual Pilgrimage of the Newspaper Boys of America to the National Capital" on Christmas Eve. The event was sponsored by the Times-Herald Boys' Club of the two Hearst newspapers in Washington.

Newspapers throughout the nation shared in this rare holiday given to the 1000 boys, bearing the expense of sending their representative lads from as far north as Augusta, Me., as far south as Lake Charles, La., and as far west as Butte, Mont.

The Christmas Eve banquet took place at the Willard Hotel, and throughout the evening the boys sang such Christmas carols as "Come All

Ye Faithful," "Silent Night" and "O Little Town of Bethlehem." It was noticed that though the words were thrown on a screen, the boys all seemed to know the songs without reference to this prompting, showing that public schools throughout the land had spread the influence of music in their lives and hearts.

The visit to the President on Christmas Day was the biggest event for the boys and here again music had its part, for the Elks Boys' Band of Washington, composed of sixty players, led the visiting newsboys quite up to the receiving line where President Hoover gave them a warm greeting.

So much did the President enjoy this glimpse of a future America that he sent a letter of appreciation to L. Gordon Leech, secretary of the American Newspaper Boys' Association in Washington. DOROTHY DEMUTH WATSON

Alfred Hiles Bergen, featured Stark's "Siberia," and Dett's "Listen to the Lambs," with Elmer Grundy as soloist. Margaret Diefenthaler and Roland Dittl played duo piano works in intervals.

Another excellent concert was given by Frederick Stock and the Chicago Symphony in the Pabst Theatre under the management of Margaret Rice. Beethoven's Eighth Symphony provided a joyous mood. The program was also outstanding for "The Song of the Night," by Karol Szymanowski, and Arnold Bax's beautiful "In the Faery Hills." Mr. Stock also played works by Saint-Saëns, Schumann, Glazounoff and Rimsky-Korsakoff.

C. O. SKINROOD

Helen Stanley, soprano, and Harold Bauer, pianist, will give joint recitals, on local Community Concert Courses, in Johnstown and Lancaster, Pa., on Jan. 26 and 27, respectively.

Schumann-Heink and Herma Menth Heard with Orchestra for Unemployed

The Co-operative Symphony, a new orchestra organized to give concerts for unemployed musicians, under the baton of Mischa Guterson, made its debut in Mecca Temple on the evening of Jan. 3. Mme. Schumann-Heink and Herma Menth, pianist, appeared as solo artists, the latter replacing Germaine Schnitzer, who had sustained an injury to her hand, it was announced. The contralto sang works by Schubert, MacDowell, Brahms and Hindach. Miss Menth played Chopin and Liszt numbers. The orchestra was heard in a program of popular works.

David King Appointed Manager of Eastern Music Camp

David King has been appointed business manager of the Eastern Music Camp Association, which has been founded for the purposes of establishing an educational training camp in music for high school students at Sidney, Me., on the shore of Lake Umbagog. Mr. King was for three years sales manager of the Oliver Ditson Company, his association with that publishing house terminating last June.

Gordon and Pattison to Give Two Sonata Recitals

Jacques Gordon, violinist, and Lee Pattison, pianist, will give the first of two sonata recitals in Steinway Hall on the evening of Jan. 16, when Charles Martin Loeffler's Partita will have its first performance in New York, by courtesy of Mrs. E. S. Coolidge. Medtner's Sonata in B Minor, and Beethoven's in C Major, Op. 96, will complete the program.

The second recital is scheduled for Jan. 23.

Ethel Bartlett and Rae Robertson to Give New York Recital

Ethel Bartlett and Rae Robertson will give a recital of two-piano music in the Barbizon-Plaza Concert Hall on the evening of Jan. 19. The program will include first New York performances of Arnold Bax's "Hardanger," Hubert Foss's "Newcastle Dance" and a new arrangement by Mary Howe of de Falla's "Ritual Fire Dance."

ITHACA APPLAUDS RECITAL EVENTS

Iturbi Heard in Cornell Series—Choral Lists Presented

ITHACA, Jan. 5.—José Iturbi appeared for the first time in the Cornell University concert series in Bailey Hall on the evening of Dec. 17, playing a brilliant program to the obvious delight of an audience that filled every seat. The list included a Mozart sonata, works by Schumann and Chopin, the second movement of a "Sonatine Transatlantique," by Tansman, and numbers by Brahms, Debussy and Albeniz.

"Hora Novissima," by Horatio Parker, was sung on a recent Sunday by the choir of the First Congregational Church, under Bert Rogers Lyon of the Ithaca Conservatory of Music.

A program of carols, chosen from the folk music of many countries, was presented in Sago Chapel by Paul J. Weaver, head of Cornell University music department, with a large student choir, in the first vesper service of the year. The program was later broadcast from the University station, WEAL.

On the evening of Dec. 16 a chorus of approximately 200 sang the Christmas choruses from Handel's "Messiah" in the First Methodist Church. The nucleus of the group was the Westminster Choir, to which were added the choral unions of the various local churches having Westminster School students as their directors. Dr. John Finley Williamson conducted. David Hugh Jones was the organist, and the soloists were Mrs. Lo Rean Hodapp, soprano; Mrs. Robert Jensen, contralto; John Baumgartner, bass, and Harold Dickensheets, tenor.

The Ithaca High School Chorus, under Laura Bryant, gave its annual Christmas program in Foster Hall.

The Cornell Musical Clubs began their annual holiday tour immediately after Christmas, giving six concerts in as many cities during the week.

KATHARINE FINCH

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DETROIT SYMPHONY PLAYS IN NEW SPONSORED SERIES

Kolar Conducts Orchestra in Weekly Programs Which Include Edgar A. Guest

The Detroit Symphony became a sponsored organization on the air on Jan. 4. After the first few concerts of this orchestra under the Columbia banner, the Graham-Paige Motors Corporation of Detroit signed a contract to extend the series under its protection as a weekly CBS feature.

Victor Kolar, associate conductor, who has already led one or two of the concerts, will continue in this leadership.

Graham-Paige has chosen another entertainment feature to be included in the hour. Edgar A. Guest, popular poet, is a part of the program.

The orchestra played several short works in its first program, including the Prelude to Act III of Wagner's "Lohengrin," the Liszt "Liebestraum," excerpts from Herbert's "Eileen," Kreisler's "Tambourin Chinois" and Mr. Kolar's march, "Fair Land of Mine."

NEW ROCHESTER SERIES

School Symphony of 100 Begins Set of Eight Broadcasts

A series of eight broadcasts by the Eastman School Symphony of 100 student players marks the third Rochester orchestra to go on the air. The Civic Orchestra and the Rochester Philharmonic are already widely known to listeners-in through NBC broadcasts. Dr. Howard Hanson and Samuel Belov are the conductors for the new series, which began on Jan. 7 at 4 p.m. over the Rochester station, WHAM, and also from WJZ.

Only a half-hour is allotted for the programs. A Mozart overture and three movements from Beethoven's Seventh Symphony were played in the first concert. The next, on Jan. 14, will include the "Meistersinger" Prelude, a Soliloquy for flute and strings by Bernard Rogers, American composer, and the last movement of the Franck Symphony.

Other programs will follow each week at the same hour. Other American compositions to be played are Hanson's "Nordic" Symphony and a movement from Douglas Moore's "P. T. Barnum" Suite.

Toscha Seidel Shows Development of Violin Music in New Series

To illustrate the development of violin music from the seventeenth century to the present, Toscha Seidel is presenting a new series of broadcasts from CBS on Wednesdays at 8:30 p.m. The first, on Jan. 7, featured the French composers, Couperin and Lully. Mr. Seidel is assisted by a symphony orchestra conducted by Howard Barlow.

Tibbett in Atwater Kent Hour

Lawrence Tibbett, baritone, was soloist in the Atwater Kent Hour on Dec. 28, over WEA and a network, at 9:15 p.m.

Dusolina Giannini, soprano, was the guest on Jan. 4, and Albert Spalding, violinist, will be heard in the Jan. 11 broadcast.



Ludwig Laurier, Slumber Music Maestro, Who Knows How to Make Varied Programs Seven Nights a Week

SLUMBER MUSIC MAESTRO IS MAGI PROGRAM MAKER

Ludwig Laurier Concocts a Dozen Lists Weekly for Radio Hours

Ludwig Laurier is one of the most fortunate and busy maestros of the radio. Fortunate because he does exactly what he wants to do. Busy because this "takes doing."

He has musical *carte blanche* in two radio hours, and it is his genius and tirelessness in program making that have made those two hours distinctive. When you listen seven nights a week on WJZ to the Slumber Music, you will agree that choosing diversified programs of excellent music is no easy job. What then, of five additional programs a week, with the Black and Gold Room orchestra? It is easy to see why Laurier spends hours in the NBC library, not so easy to understand his calmness, his lack of a single trace of that hysteria which so often marks a busy man in the radio studios.

"Keeping an even keel," is how he describes it.

"I have learned to discipline myself, in order to maintain discipline among others. Six hard years as orchestra manager for the Metropolitan Opera orchestra taught me that."

Laurier was a violinist in the Metropolitan orchestra for sixteen years. He

played there in Toscanini's reign. His highest reverence is for Toscanini and Nikisch, the musicians, and for Richter, the musician and the man. For he played under both Nikisch and Richter in the Berlin Philharmonic. Those were the years when he went back to study in Germany, having left his birthplace, Speyer, to come to America as a child.

From Pharmacy to Philharmonic

Cartoonists recently made much of the fact that the boy was apprenticed to his brother, a druggist, in those early days, and had a bad habit of fiddling while prescriptions were neglected. He didn't learn much about the drug business.

After leaving the Metropolitan, Laurier played with Hugo Riesenfeld at the Rialto, and from there went straight to radio. That was four years ago. Somebody had the idea of Slumber Music and thought Laurier was the man to do it.

Those programs have been steadily gaining in favor. How many men do you think play them? It is surprising to learn that there are only eight—six strings, a piano and an organ. Because of certain union proscriptions as to hours, there are always about eighteen men held in readiness, all accustomed to playing with Laurier. Practically the same men play in the Black and Gold Room hours, when the music is of a lighter cast. When scores are to be reduced to the limits of these groups, it is the conductor's job, of course.

But this is not all of Laurier's radio activity. He leads the Kaffee Hag and the Arco Hours, both sponsored. There is no commercialism about the other two. No wonder Laurier says that radio satisfies him musically.

Laurier loves his pipe. But on two days a week he lays it aside.

"For that discipline," he explains.

National Orchestral Association in Six Broadcasts Over WOR

Concerts of the National Orchestral Association, conducted by Leon Barzin, are being broadcast regularly in a series of six from Carnegie Hall by WOR on Tuesdays at 3 p.m. This marks another important orchestral event on the air.

Richard Crooks, tenor, will be guest artist of the Maxwell House Ensemble at NBC on Jan. 15 at 9:30 p.m.

is among the woodwinds, strings and brasses.

There is one consolation in this newest case of "protection." The programs, if they continue to approximate the first concert on Jan. 4, will be at just about the homely, comfortable standard set by the poet. (See program above.)

Columbia needs the money, of course. Everybody does. But it is too bad that a feature which promised so much excellence and quality should be left to ramble along on the same old path, catering down to the public.

Mr. Kolar continues in the orchestra leadership. He is capable of making good programs—he has proved that. How much was he swayed in the list above by his own good judgment?

The second program shows the same frivolity. Why a symphony orchestra? Why not any studio group?

NOTED ARTISTS IN FIRST CBS "MERGER" BROADCAST

Eminent Singers, Pianist and Lute Quartet Make Radio Hour Eventful

The first program of the Columbia Concerts Corporation, formed through the recent merger of CBS facilities and seven New York concert managements, was heard through the entire WABC-Columbia network on Jan. 2 at 10 p.m.

A group of celebrated artists shared the program: Hulda Lashanska, soprano; Sophie Braslau, contralto; Ernest Hutcheson, pianist; Nelson Eddy, baritone; the Aguilar Lute Quartet, and Joseph Pasternack, who conducted the Symphony Orchestra.

John Trevor Adams, of the Judson Radio Program Corporation, and vice-president of Columbia Concerts, announced all the artists, and made a plea to the public to attend concerts and hear the artists in person. Managers Arthur Judson and F. C. Copicus were present, as were Milton Diamond, attorney, and William S. Paley, CBS president.

Miss Lashanska sang in place of Florence Easton, who was announced for the first program, but was ill.

Luella Melius, soprano, was the soloist for the second concert on Jan. 7.

These programs are to be continuous weekly, but all subsequent ones are scheduled for Wednesdays at 10:30 p.m.

"Camille" Heard from Chicago Opera

"Camille," by Hamilton Forrest, was heard for an hour on the air from the Chicago Civic Opera in one of the regular NBC Saturday night broadcasts, at 9 p.m. on Jan. 3. This is the second of the Chicago Opera's novelties to have an air presentation, "Lorenzaccio" by Moret having been thus heard previously.

The cast for "Camille" was the same as at its premiere, Mary Garden, Charles Hackett, Theodore Ritz, Chase Baromeo and Coe Glade having the principal roles.

Promotions Made at NBC

Two appointments to higher positions were announced by the National Broadcasting Company recently. George W. Johnstone, formerly manager of press relations, is to be assistant to President Aylesworth, and D. S. Tuthill, sales manager, becomes assistant to Vice-President G. F. McClelland. W. S. Stone, of the press relations department, succeeds Mr. Johnstone.

Queena Mario, soprano of the Metropolitan, inaugurated a series of talks over WOR titled "Charming Ladies," on Dec. 17 at 11:30 a.m. Miss Mario is not allowed by contract to sing on the air, but was chosen to speak as the first "charming lady" on the list. Others will appear weekly.

Doris Humphrey and Charles Weidman, two well known exponents of the dance, will discuss "The Modern Dance" over the air on Jan. 13 at 2 p.m. from NBC.

A Correction

Robert Harper, tenor, and Earl Waldo, bass, were the men singers in the Dec. 21 presentation of Parker's "Hora Novissima" broadcast by the NBC National Oratorio Society, instead of Lewis James and Frank Croxton.

f. q. e. says: SEEMINGLY we

can never get away from the necessity of saying mean things about sponsored programs. The

latest challenge to *Motors, Poetry and Symphony Music* is a carping typewriter in an odd mixture of the Detroit Sym-

phony. The news is in these columns: the Graham-Paige Motors Corporation of Detroit has taken over the Columbia series, made it weekly, and extended it, all for a goodly sum of money.

The motor barons have strange tastes. Some people like salt on bananas. Others put butter on radishes. But neither of these peculiarities is as strange as the taste which demands Edgar A. Guest as the co-entertainer with a major symphony orchestra.

America's "home-folks" poet has his place, and nobody will deny it. It is difficult to believe, however, that that place

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HOOGSTRAATEN GIVES HANDEL ORATORIO

Portland Choral Society Heard with Local Symphony

PORTLAND, ORE., Jan. 5.—The annual hearing of the "Messiah" by Portland Choral Society with the Portland Symphony, under the baton of Willem van Hoogstraten, filled the municipal auditorium, on Sunday afternoon, Dec. 28. The soloists were Augusta Welker, soprano; Olga Stolee, contralto; J. MacMillan Muir, tenor, and Everett Craven, bass.

Mrs. Welker's singing was an example of artistic vocalization and clearness of diction. Mr. Muir and Mr. Craven displayed notable experience in oratorio interpretation. Fine effects were produced by the chorus, another manifestation of Mr. van Hoogstraten's versatility.

Emilie Lancel, contralto, sang groups of German Lieder effectively at the home of Villa Whitney White on Dec. 20. David Campbell was the accompanist.

A program was given at the Catlin School on Dec. 21 by the Portland Symphony String Quartet, Edouard Hurlmann and Helmar Huseh, violins; Ted Bacon, viola, and Ferenz Steiner, 'cellist. Ruth Bradley Keiser was the pianist in the César Franck quintet.

Members of the newly organized instrumental music ensemble group of women, led by Alicia McElroy, played on the same afternoon at the residence of Mr. and Mrs. Donald Spencer. Emilie Lancel, contralto, was the soloist.

During Christmas week, a tree 127 feet high stood near Holladay Park, a factor in attracting attention to the needs of the poor. Music was furnished in the evenings by the Latter Day Saints' choir, the Ad Club chorus, led by William Robinson Boone, the Minna Pelz Singers, Stierna Chorus and Catherine Covach's Triad.

JOCELYN FOULKES

Philadelphia Philharmonic to Give First Concert

PHILADELPHIA, Jan. 5.—The Philadelphia Philharmonic, under Fabien Seitzky, will give its first concert on Sunday evening, Jan. 25, in the Mastbaum Theatre. The program will include Tchaikovsky's "Pathétique" Symphony, Berlioz's "Roman Carnival," Debussy's "Nuages," and "Fêtes" and Ravel's "Bolero." The other concerts will be given on Feb. 22, March 8 and 22 and April 19. Percy Grainger will be the soloist on Feb. 22. The soloists for the third and fourth concerts will be announced later.

Herman Neuman and Mary Stuart Heard in Musical Programs

Herman Neuman, New York pianist and musical director of the Municipal Radio Station WNYC, gave a musicale at his studio on the afternoon of Dec. 14.

Mary Stuart, Scottish soprano, presented a costume recital of Elizabethan love songs, Hebridean and Scottish folk-songs. The assisting artist was Edmond Wirths, violinist. Mr. Neuman presided at the piano and contributed interesting informal program notes.

The program was enjoyed by a large audience.

Recent concert appearances of Miss

Stuart and Mr. Neuman included a third re-engagement by the Hastings Music Club, an engagement at the fifty-second anniversary concert of the Order of Scottish Clans and New Jersey Chieftain Club at Mosque Temple, Newark, N. J., and an appearance with the New York Scottish Society.

WESTCHESTER FESTIVAL WILL INCLUDE OPERA

Gluck's "Orpheus" to Be Staged as Opening Program—Biennial Competition Scheduled

WHITE PLAINS, N. Y., Jan. 5.—The Westchester Choral Society, under Albert Stoessel, will present Gluck's "Orpheus" in a stage version on the opening night of its seventh annual festival on May 20 next, in the County Centre here.

In addition to noted soloists and a chorus chosen from the ranks of the 2500 festival singers, Mr. Stoessel will have at his command a body of 100 dancers from Westchester, trained by Louise Gifford. Modern settings will be especially designed for the production by Aline Bernstein. Under the auspices of the Westchester Drama Association and the Westchester Workshop, units of students are working on stage design and lighting for the production and in the art classes on costumes for this community opera production.

A biennial county competition for choral groups will be held on April 21, to stimulate community interest through the awarding of silver trophies. As in former years, a group of noted composers and musicians will serve as judges at the competitions. Departing from its policy of the past, the competition committee will enlarge the scope of entry by including community orchestras and bands, and string and woodwind ensembles, as well as choruses.

Quartet of First Presbyterian Church Heard in Somerville

On Sunday evening, Dec. 7, the quartet of the New York City First Presbyterian Church, Grace Kerns, soprano; Amy Ellerman, contralto; Dan Gridley, tenor, and Edgar Schofield, baritone, appeared in a concert at the Cort Theatre, Somerville, N. J., for the Elks' Memorial of the Somerville lodge, and was heard in three compositions. The individual members also sang solos.

Iturbi to Help Musicians' Unemployment Fund

José Iturbi will donate the receipts from the sale of the boxes at his Carnegie Hall recital on Monday evening, Jan. 26, for the benefit of the unemployment fund of the American Federation of Musicians. Mr. Iturbi will play a program of works by Bach, Schumann, Ravel, Lazar, Tansman and Stravinsky.

Newly Issued Song by Arthur Bergh Sounds Note of Cheer

Catching the spirit of the present day's need, Arthur Bergh, favorably known as composer of many admirable songs and of incidental music for Poe's "The Raven," has written a song entitled "Carrying On With You," a song of cheer and optimism, written in rousing march rhythm. The text is by Harold Robe, who put to his credit some years ago the words of "Dear Old Pal of Mine." The song has just been published by G. Ricordi & Co.

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CHICAGO

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CHICAGO PUBLIC SCHOOLS

New York Concerts and Recitals

(Continued from page 36)

Nin, Cyril Scott and Moussorgsky. With Mr. Chapman she sang a duet from "Favorita." Mr. Chapman was heard to advantage in an aria from "Andrea Chenier" and songs by Purcell, Brogi and Strauss. His Italian operatic training was very much in evidence. Wilfred Pelletier played the accompaniments artistically. R.

La Argentina

La Argentina was seen in a dance recital in the Town Hall on the evening of Dec. 30, in a program which again included her four new dances seen already several times recently, as well as popular favorites. The audience yet again gave her a tumultuous reception. Miguel Berdion played accompaniments and was heard in piano solos. Pilar Arcos assisted with vocal accompaniments in two numbers by Joaquin Nin. J.

Yehudi Menuhin, Violinist

Yehudi Menuhin, violinist, newly returned from triumphs in Europe, was heard in recital in Carnegie Hall on the evening of Jan. 2, by an audience which not only filled the auditorium but the stage as well. The California lad repeated the unqualified success which he has had invariably at his appearances both here and abroad.

A carefully chosen program began with the Mozart Sonata in B Flat which the Köchel catalogue numbers 454. This was followed by the graceful and charming Viotti Concerto in A Minor, the two comprising the first half of the program. The second half included the Rondo Brilliant of Schubert and shorter works by Monsigny, Moszkowski, Locatelli, Rimsky-Korsakoff and Paganini.

Master Menuhin now plays a full-sized Strad and from it draws as melting and luscious sounds as can be imagined. It is unnecessary to comment upon his amazing technique, and one can only say that his musicianship grows from year to year, promising even greater things when maturity is reached. The audience received him with something approaching a riot. Moszkowski's "Guitarre" had to be repeated in response to insistent demands and there were numerous encores after the printed list was completed. In spite of the startling clarity and charm of some of the fireworks pieces, the present reviewer thought the Mozart Sonata the most interesting playing of the evening. J.

Mischa Elman, Violinist

Just returned from triumphs abroad, Mischa Elman effected his reappearance in Carnegie Hall on the afternoon of Jan. 3. The recital was given for the benefit of the Women's Trade Union League.

With Carroll Hollister at the piano, Mr. Elman played a well-arranged program which revealed to the full the

breadth of his art, his mellow tone and technical mastery. The major numbers, Handel's Sonata in D Major, the Vieuxtemps Concerto in A Minor, and the Prelude and Fugue from Bach's Sonata in G Minor, were followed by shorter pieces by Brahms-Joachim, Chopin-Wilhelmj and Wieniawski. The violinist's own transcription of the Fauré song, "Après un rêve," had a particular appeal to the audience. Many encores were given.

The most talented violin student from each of eight of the city's music schools attended the recital as guests of the Women's Trade Union League. E.

Isabelle Yalkovsky, Pianist

Isabelle Yalkovsky, pianist, was heard in recital in the Town Hall on the evening of Jan. 3, in spite of a taxicab accident which merely delayed her arrival upon the platform.

Miss Yalkovsky was heard last season in a Schubert Memorial Concert and her playing at the present recital fulfilled the promise made them. Three Brahms numbers were finely played with understanding and excellent tone. The Twelve Preludes of Debussy were also well done, and a final group by Chopin, Scriabin and Dohnanyi brought the program to an interesting close. The audience was attentive and gracious in its applause. J.

Beniamino Gigli, Tenor

Beniamino Gigli, tenor of the Metropolitan, gave his initial concert of a tour, which will carry him far west and south, in Carnegie Hall on the afternoon of Jan. 4, assisted by Yvette LeBray, soprano.

Mr. Gigli's program was, as usual, a cross-section of opera and song literature, in both of which he received acclaim from an audience of unusual proportions. Several old Italian songs were especially appreciated, and arias from "Tosca" and "A Masked Ball" were sung with artistry. Numbers by Grieg, Gomez, De Crescenzo and others displayed the popular tenor's abilities in a broad field. Miss LeBray sang an aria from "Force of Destiny" and songs by Fourdrain, Brahms and Fauré. Miguel Sandoval, who was the accompanist, appeared also as composer of an interesting song, "Vurria," in the Neapolitan manner, which proved popular. J.

Alda-Copeland Recital

Frances Alda, soprano, formerly of the Metropolitan Opera, and George Copeland, pianist, gave a joint recital in Carnegie Hall on the evening of Jan. 4, before a large audience.

Admirably synchronized and full of interest was the program, which ranged from groups of classics, through the modern French school to contemporary Spaniards. Mr. Copeland's opening group held compositions by Muffat, Bach, Gluck and Scarlatti; Mme. Alda's following in similar vein with songs by

Secchi, Philidor, Handel and Purcell. Mr. Copeland next held his hearers rapt with exquisite performances of Satie's hypnotic little "Gnossienne" No. 1, Ravel's Rigaudon, and Debussy's "La soirée dans Grenade" and "Feux d'artifice." A group of Debussy songs displayed Mme. Alda's voice and art at their finest. Particularly compelling



Yehudi Menuhin, Violinist, Who Duplicated in Recital in Carnegie Hall, the Successes of His European Tour

was the singer's interpretation of the war-time "Noël des enfants qui n'ont plus de maisons."

Subsequently Mr. Copeland played for the first time here interesting new compositions by Turina, de la Vina and Pittaluga and accompanied Mme. Alda in songs by de Falla, Fuster and Obradors. Frank La Forge was at the piano for the singer in her preceding groups, playing without notes and with matchless sympathy. E.

Budapest Quartet in Debut

At the Art Centre on Sunday afternoon, Jan. 4, the League of Composers introduced the Budapest String Quartet to the United States. They were heard in Hindemith's Quartet Op. 16, and Kodaly's Quartet, Op. 10. These gentlemen proved themselves at once formidable exponents of chamber playing, an ensemble firmly knit, tonally rich, technically highly developed.

Between these quartet works, Aaron Copland played his new Variations for the piano. Such a sorry exhibition of arid and vacant music has not been heard in New York in many a day, not even at a League of Composers' concert. Mr. Copland is not going forward if he is thinking along these lines. His early success seems not to have been good for him.

Eugene Goossens opened the afternoon by speaking on aspects of contemporary music with much conviction and enthusiasm. A.

Nina Koshetz, Soprano

Nina Koshetz closed her series of four recitals in the Town Hall on the afternoon of Jan. 4, giving songs by contemporary composers and having the Theremin to give sound effects in a new song, "Bury Me, Wind," by Schillinger.

Mme. Koshetz's singing had all the admirable qualities which have distinguished it hitherto and her interpretative abilities were called into full play in a program of unusual interest. A silver service was presented to her by admiring friends and a book with their names inscribed. Boris Kogan played accompaniments. N.

January engagements will take Muriel Kerr, pianist, to Wilmington, N. C.; St. Louis, Kansas City, Mo.; Eureka, Ill.; Waterbury, Conn., and the following Pennsylvania cities, Allentown, Birmingham, Erie, Uniontown and Germantown.

TOSCANINI LEADS BALTIMORE LIST

Local Symphony Presents Second Concert Under Siemonn

BALTIMORE, Jan. 5.—Arturo Toscanini conducted the Philharmonic-Symphony of New York in an appealing program at the Lyric on Dec. 17. The Schubert "Unfinished" Symphony was read with a rare melodic breadth. A transcription of the Bach Passacaglia and Fugue, by Ottorino Respighi, seemed overlaid, but afforded a virtuosic medium to the various sections of the orchestra. The program concluded with a fine performance of Brahms's Symphony No. 1, in C Minor.

The second concert by the Baltimore Symphony, at the Lyric on Dec. 21, gave further opportunity to the newly appointed conductor, George Siemonn. He gave a dignified reading of the Schumann B Flat Major Symphony, showing appreciation of its values. In presenting Charles Martin Loeffler's "Memories of My Childhood," Mr. Siemonn stressed the object of these concerts, which is to represent one American composition on each program. The audience responded to the Loeffler score with enthusiasm. The Polovetsian Dances from "Prince Igor," by Borodin, were given a colorful and briskly rhythmic reading.

Lea Luboshutz, violinist, the soloist, demonstrated mastery of her instrument in the Tchaikovsky Concerto. She earned many recalls. The accompaniment was a credit to the musical alertness of the new conductor.

Katherine Bacon, pianist, was heard in the eighth Peabody recital, on Dec. 19. The audience gave Miss Bacon a very warm welcome, she having been a student at the Peabody Conservatory. Her remarkable technical ability and fine sense of musical values were shown in a taxing program chosen from literature of the past and present.

FRANZ C. BORNSCHEIN

Béla Bartók has recently completed a secular cantata for two solo voices, chorus and orchestra.

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LOUISVILLE HEARS LOCAL ENSEMBLES

**Roland Hayes, Kreutzberg
and Georgi Appear
in Recitals**

LOUISVILLE, Jan. 5.—The second concert of the Louisville Chorus, under Frederic A. Cowles, was given in the Columbia Auditorium on Dec. 11. A chorus from Beethoven's "Mount of Olives"; Schubert's "Twenty-third Psalm," "Three Kings" by Barnes, "The Miracle of St. Nicholas" (Old French) and Herzogenberg's "Christmas Song" filled the first section of the program. The second was made up of Russian sacred music, including choruses by Glinka, Tschernokoff and Gretchaninoff, and the last one consisted of "request" numbers. Morris Perelmutter, violinist, was the soloist, playing pieces by Tchaikovsky, Bloch and Francoeur-Kreisler. Ellen Lawrence Gardner was the accompanist.

Roland Hayes, tenor, gave his annual recital in the Memorial Auditorium on Dec. 14. He was in excellent form and was enthusiastically received. His accompanist was Percival Parham.

The Y. M. H. A. Symphony, Joseph Horvath, conductor, gave its regular monthly concert in the year's "Educational Series" on the same day. The subject for the season is "Forms and Fashions in Music" and the special theme for this occasion was "The Romantic Fashion." The program included works by Schubert, Wagner, Saint-Saëns, Berlioz, Mendelssohn and Weber. Helen Boswell, supervisor of music in the public schools, was the speaker of the evening.

Harald Kreutzberg and Yvonne Georgi, dancers, were presented by the entertainment committee of the Woman's Club on Dec. 18. They were heartily applauded and responded with many encores.

KATHARINE WHIPPLE DOBBS

Dan Gridley, tenor, will be a soloist with the Friends of Music under Artur Bodanzky in Beethoven's C Major Mass at the Metropolitan on Jan. 18, and in Bach's "St. John Passion" on March 8 in the same society.

Fortnight of Opera in Chicago

(Continued from page 4)

As appropriate to Christmas Eve, Massenet's "Le Jongleur de Notre Dame," followed by the same composer's "La Navarraise," was given on the previous evening. Mary Garden starred in both works, making her first appearance here in the latter work.

Nothing new can be inscribed of Miss Garden's Jean. It is a portrayal unique of its kind, and on this occasion the singer was deeply in mood and admirable in voice. Each member of the surrounding cast, which included Cesare Formichi, Chase Baromeo, Theodore Ritch, Robert Ringling, Antonio Nicolich and Désiré Defrère, was excellent. The production is one of the brightest moments of the Civic Opera repertoire. Charles Lauwers made his first appearance of the season in the conductor's stand, exercising a steady and sympathetic influence on the proceedings.

As a feat of versatility, coupled with the placid "Jongleur," "La Navarraise" was noteworthy. The merits of the score are tenuous, yet Miss Garden's unfailing certainty of effect lent it an interest hitherto foreign. René Maison sang well as Araquil. Others in the case were Messrs. Vieuille, Ritch, Cotreuil and Defrère. Emil Cooper conducted.

"Resurrection" Strikingly Revived

The revival of Alfano's "Resurrection," on Dec. 18, brought back to all admirers of Mary Garden the full flavor of that incomparable art which had small chance for revelation in her recent "Camille" performances. Miss Garden has given many portrayals of the character of Katiusha here, but none that we remember had the sustained, repressed power evident on this night. Through the heroine's youth, the despair of her betrayal, the degradation of the prison scene, to the final serenity of regeneration, Miss Garden swept with a fluency and grasp of detail altogether magnificent. Her voice sounded fresh, and responded unflinchingly to the severest demands.

The star's flame-like genius animated every aspect of the production. It even lent eloquence to the Alfano score,

scarcely a masterpiece of its kind. As for her colleagues, as is usual when they appear with Miss Garden, each seemed inspired by her example. René Maison gave a sympathetic and effective account of Prince Dimitri's emotions through their various mutations. Cesare Formichi sang his brief scene in the last act superbly. Sonia Sharnova contributed two minor characters in capital style. The staging, especially the prison scene, which boasted a large number of fine character parts, testified to the competency of Dr. Erhardt. Roberto Moranzoni conducted with a passion that worked wonders for the musical values of one of the most distinguished performances of the season.

"Don" Hailed Again

Since the addition of "Don Giovanni" to the repertoire some five years ago, a gradual change of cast and a new conductor have rather altered the at first extremely Italian style of the production. The first performance this season, on Dec. 30, with Egon Pollak new to the conductor's stand, Maria Rajdl and Salvatore Baccaloni singing Zerlina and Masetto for the first time here, and with the action subjected to revisions by Dr. Otto Erhardt, was an interesting event, disclosing numerous innovations. The chief of these were generally more rapid tempi, greater orchestral robustness, the elision of the chorus at the end of the first act, and a stressing of the comic phases of the drama.

Vanni-Marcoux repeated his characterization of the Don. Frida Leider as Donna Anna sang with characteristic artistry, though at times rather too vehemently to be completely within the Mozartean frame. Hilda Burke's Donna Elvira was the best she has offered here. The Zerlina of Mme. Rajdl had youth and sprightliness to commend it, but not all the requisite vocal efficiency.

Lazzari's Leporello was again an unflinching delight, both for his sly sense of comedy and beautiful singing. Charles Hackett evoked an individual triumph of considerable proportions by his singing of Don Ottavio's "Il mio tesoro." Mr. Baccaloni's Masetto stressed the comedy that always attends avoirdupois, and Mr. Baromeo's Commendatore had the expected distinction.

New Tenor in "Trovatore"

"Trovatore," held in abeyance until the matinee of Dec. 20, enlisted the services of Claudia Muzio, Alice D'Hermanoy, Richard Bonelli, Cyrena Van Gordon, Virgilio Lazzari, Lodovico Oliviero, Gildo Morelato, and afforded opportunity for the debut of a new tenor, Mario Laurence, as Manrico. Miss Muzio was in the best of voice and sang the alternate dramatic and coloratura passages with consummate skill. Mr. Bonelli accomplished his duties in ingratiating fashion, as did Mr. Lazzari. Of the newcomer, Mr. Laurence, one must reserve full expression of opinion until later hearings. He was obviously afflicted with nervousness, which hampered both his movements and his singing. It did not seem, however, to be a voice of the heroic mold. In most of the ensembles it was quite inaudible. Mr. Moranzoni conducted.

Changes of cast marked the "Lohengrin" of Dec. 23. Emma Redell acceded to the role of Elsa, making a still more sympathetic impression than

ST. LOUIS GIVES MIASKOVSKY FIFTH

**Arbos Leads Slavic Work
—Cantata by Local
Composer Heard**

ST. LOUIS, Jan. 5.—In the holiday pair of programs by the St. Louis Symphony, E. Fernandez Arbos presented works of modern tendencies which proved highly enjoyable. There was no soloist. The conductor and the orchestra seemed imbued with a spirit of inspiration and received much praise for their work.

Moussorgsky's Prelude to "Khovantchina" opened the concert. It was followed by a first-time hearing locally of Miaskovsky's Symphony No. 5, in D Major, which is perhaps as grateful a work as any of the symphonic compositions of this modern composer. Its treatment by Mr. Arbos was forceful and spirited, and the entire work proved most interesting. After the intermission came Wagner's Prelude to Act III of "Tristan and Isolde." There followed "Nuages" and "Fêtes" by Debussy, and the concert closed with Richard Strauss's tone-poem "Don Juan."

A cantata for solo voices, mixed chorus and organ, "The Forty-sixth Psalm," by a local composer, John Kessler, received its premiere on the afternoon of Dec. 21 at the Pilgrim Congregational Church. Mr. Kessler's work shows much ingenuity in composition and a thorough understanding of musical coloring and ensemble effects. The soloists were Helen Traubel Carpenter, Mabel Henderson, Oscar Heather and Benno Biesemeyer, with Vernor Henshie at the organ. There was a large attendance.

Gottfried Galston, pianist, director of the Progressive Teachers College here, was the soloist at the sixth pair of concerts by the St. Louis Symphony on Dec. 12 and 13. It was his first appearance with the orchestra since his residence here. His vehicle was the Brahms Concerto No. 1, in D Minor, a work which showed the musician's talents of the performer. His work was graciously received and he responded with two encores.

SUSAN L. COST

Walter Henry Hall to Revive Mendelssohn's "Christus"

At the third special musical service to be given by Dr. Walter Henry Hall in the Church of St. Matthew and St. Timothy on Jan. 11 at 8 p. m., Mendelssohn's unfinished oratorio, "Christus," will be sung.

This was the last choral work of the composer, who died before it was completed. Some think that, had it been finished, it might have outranked both his "Elijah" and "St. Paul."

as Elisabeth. A lovely voice, warm in quality, and a keen sense of style and tradition accounted for a genuine success. Theodore Strack had the name part, singing pleasantly, without some of the vocal idiosyncracies he often indulges in. Chase Baromeo was the King Henry and revelled in the opportunity afforded to display an uncommonly smooth and virile voice, and judicious musicianship. Eduard Habich assumed the Herald's duties, disposing of them capably. Mr. Nissen and Mme. Olzewska were the only members of the original cast.

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Modern Staging of "Faust" and Premieres in Berlin

Russian Staging Methods Applied to New Version of Gounod Opera, Arranged by Leo Blech — Erwin Dressel's Opera "Armer Kolumbus" Proves Satire on Navigator — Herrmann's "Vasantasena" Has Premiere in Wiesbaden

By GERALDINE DE COURCY

BERLIN, Dec. 10.—The State Opera's revival of "Margarete" (the German appellation of Gounod's "Faust") on Nov. 11 awakened much greater interest than such an everyday event in operatic annals would reasonably seem to warrant. But it had got abroad in the land that weird things were taking place with this old favorite, and fear and trembling had seized the ranks of the Romantics. After the recent "Barber of Seville," why not?

Unlike the swallow-flights of fancy of its reckless sister institution on the fringe of the Tiergarten, this little revolutionary activity on the part of the State Opera was nothing more than an effort to tighten the dramatic texture of the work by dropping all irrelevant packing material, somewhat after the principles of the progressive Moscow Art Theatre, under Nemirovitch-Dantschenko, which visited America some half-dozen years ago. But the transformation was sufficiently radical to give the Berlin reviewers a mild attack of frenzy.

Snipping a Sweetish Score

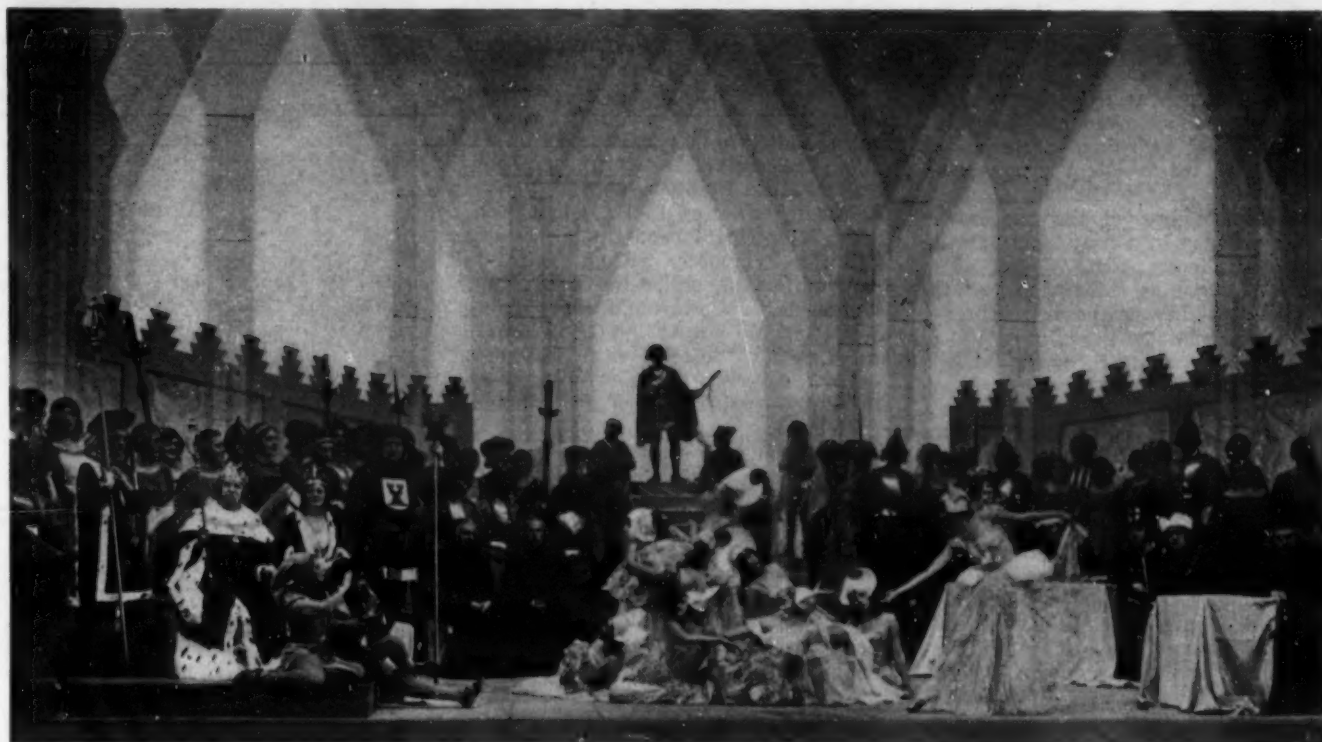
Leo Blech, that most reliable of musicians, who was entrusted with the ticklish task, snipped away bravely and unflinchingly in the service of art and his dramatic convictions. As a result, the Lavender Age hearkened in vain for such melodic sweetmeats as Siebel's cavatina and Valentine's "A toi, Seigneur," while Marguerite's spinning-wheel and prayer-book went to the block as scenic surplusage and the role of Siebel fell to the lot of a baritone (Leonhard Kern)!

In the final analysis, the latter change was probably the only questionable infringement of Gounod's inspirational copyright, since it is highly likely that he desired the lighter timbre of the female voice in the ensemble parts in which this character participates. In any event, the experiment was extremely interesting and had its advantages, which should be sufficient justification.

The three divisions in which the opera was now cast were welded together by means of the moving scenery and some particularly felicitous orchestral interludes, woven into the scheme with Blech's infallible finesse. He also made a number of changes in the Walpurgis Revels, which included the addition of the "Funeral March of a Marionette" and the repetition of the "Veau d'or" music to replace some of the cuts,—a small point of arrangement that was perhaps more effective than legitimate.

Scenery Provides Problem

The scenery and costumes (the last work of Panos Aravantinos, whose untimely death in Paris has struck such



Scherl, Berlin

Scene from Erwin Dressel's "Armer Kolumbus" ("Poor Columbus") as Given at the Berlin Civic Opera. At Left, an Episode from the Ballet in Gounod's "Faust," Staged in the Modern Manner at the State Opera



Scherl, Berlin

an artistic blow to the State Opera) were kept tastefully and safely within the bounds of tradition, and in several instances were of an infinite charm, especially the street scene during the entry of the soldiers. The apotheosis upheld its reputation as the scenic snag, and managed as usual to be nothing more than an abortive attempt to cope with this bit of Gounodesque emotionalism. The pair of Gothic steeples rising from a bank of stylized clouds into the azure stratosphere neither suggested immortality to the saints nor extravaganzas to those sinners who demand a spectacular curl to the tail of all their operas.

The musical fare in the way of singers was not so fortunate, beyond the two sterling artists, Ludwig Hofmann and Herbert Janssen in their respective rôles of Mephistopheles and Valentine. With his leading cavatina eliminated, Janssen had little left upon which to exercise his distinguished vocalism, but the great earnestness which he brings to all his tasks raises even insignificance to the dignity of beauty. As for Hofmann, he was easily the outstanding figure of the performance, his Mephistopheles having the force of

dramatic incision as well as the stamp of individuality.

Kate Heidersbach, who replaced Margit Angerer at the eleventh hour, is a most excellent artist within her given limitations, but has too arid and light a voice to clothe the part of Marguerite in its proper emotional raiment. Fritz Wolff, the Faust, was another disappointment, although common sense whispers that few German tenors trained so thoroughly in Wagnerian vocal traditions could hope to venture into such lyric realms with any great amount of glory to themselves.

Russian Theories Infect Germans

To all those familiar with the aims and methods of the modern Russian theatre, this work of re-arrangement was but another illustration of the gradual seepage of Russian theories of production into the fertile German soil. To even the casually informed, the production showed its undeniable relationship with the famous Moscow Theatre, which advocates the textual and structural adaptation of works to the exigencies of milieu and period. As an example, during its American and German tours this company presented a re-arrangement of "Carmen" under the title of "Carmencita and the Soldier," which was given as an independent work based on Bizet's score.

Another instance of this operative Russian influence was the attempt to apply the bio-mechanic theories of Meierhold (the admitted leader of the modern Russian theatre) in the Leipzig production of the Brecht-Weill "Aufstieg und Fall der Stadt Mahagonny," and now comes the announcement of the conversion of the Theater am Schiffbauerdamm in Berlin (famed for its production of the Brecht-Weill "Dreigroschenoper") into an opera-studio patterned on those of Glaboff, Kaplan and the unique Stanislavsky.

This new institution is intended to replace the Kroll Opera after the latter's demise next August, and in the meantime will turn its attention to

Donizetti's "Daughter of the Regiment," for which the scenery and costumes will be designed by Theo Mackeben, Cläre Eckstein and the two young experimenters, Arthur Rabenalt and Wilhelm Reinking of Darmstadt, who have just caught the Berlin limelight through their connection with the new "Barber of Seville" at the Kroll.

Most of this frankly imitative work is a mixed product of the several Russian theorists, and shows an endeavor to assimilate that vital creative impetus which marks the work of Stanislavsky, and such brilliant disciples as Tairoff, Meierhold, Smolitsch, Glaboff, Kaplan and Nemirovitch-Dantschenko. But the ceaseless efforts of young German producers to experiment along the lines of their Russian confrères deserves unqualified recognition, even though the results may often be discordant in an aesthetic sense or brutal in their boldness of conception.

Another "Columbus" Opera

The Civic Opera's contribution to the fortnight's musical stimulation was a very prismatic presentation of Erwin Dressel's "Armer Kolumbus" ("Poor Columbus"), with all the fanfare and ceremony of an explanatory matinee to unravel the psychological mysteries presumably encased in this welter of literary uncouthness and musical naïveté. If a really profound work had been the subject of this delicate attention, and there were any known way to shear a German harangue of its academic plumage, things might have been more edifying. But it was an exceedingly solemn occasion over just nothing at all, and did not go far toward engendering interest in this tender offshoot of Dressel's budding genius.

The opera, a thoroughly innocuous bit of musical entertainment, was written when the composer was seventeen and on this score should have its meed of praise. But such generosity of spirit was undoubtedly far simpler at the time of the work's first hearing in

(Continued on page 49)

LOS ANGELES HAS BRILLIANT EVENTS

Heifetz Soloist with the Philharmonic—Noted Recitalists Appear

LOS ANGELES, Jan. 5.—The Los Angeles Philharmonic, conducted by Artur Rodzinski, and with Jascha Heifetz as soloist, gave an excellent program on Dec. 4 and 5. Henry Eichheim, American composer, opened the concert as guest conductor in a first local hearing of his symphonic poem, "Java." The work is of engaging colorful and rhythmic pattern. The composer received a cordial welcome.

With Dr. Rodzinski again at the helm, the orchestra gave the initial hearing in this series of Chausson's Symphony in B Flat and won an ovation for a moving performance.

Mr. Heifetz played the Concerto in G Minor by Castelnuovo-Tedesco, which was disclosed as a sizable work of brilliant calibre. That Mr. Heifetz made the most of its technical possibilities goes without saying. The audience gave him a mighty ovation. Ravel's "La Valse" ended one of the best balanced programs yet prepared by Dr. Rodzinski.

Noted Recitalists Heard

Edward Johnson, tenor, and Elisabeth Rethberg, soprano, both of the Metropolitan, and Jascha Heifetz, headed the list of recital attractions during recent weeks. It was Mr. Johnson's first appearance here since his operatic triumphs two years ago, and an audience of good size turned out to greet him. He sang German and French groups, which revealed to the fullest his suavity and subtle power of delineation. There were encores galore, including the Lament from "Pagliacci." Karl Young provided expert accompaniments and played a group of three solos.

Mme. Rethberg greatly pleased a

large audience by her capital singing of songs of various schools, a Mozart aria, and excerpts from "Faust" and "Chenier," with a long list of extras added for the insatiable audience. In recent seasons no artist has been more vociferously hailed. Elisabeth Alexander, Californian pianist, was an excellent accompanist. Both Mr. Johnson and Mme. Rethberg appeared under the local banner of L. E. Behymer.

Mr. Heifetz followed up his success with the Symphony with a recital in the Auditorium, under the local direction of Ruth Cowan, on the evening of Dec. 8. He played the Grieg Sonata and Bruch's "Scotch" with iridescent beauty. A group of shorter works included the violinist's own arrangement of Debussy's "Afternoon of a Faun." The clamorous crowd remained unsatisfied when the lights were turned down at 11 o'clock.

A violin recital was given by Jascha Gagna in Beaux Arts Auditorium, with Nino Herschel at the piano. Mr. Gagna gave a Handel sonata, Chaconne by Vitale, and works by Bach, Ernst and Wieniawski with good effect.

Choral Programs Presented

The Los Angeles Oratorio Society, with John Smallman as conductor, presented a diversified program in the Auditorium on the afternoon of Dec. 7. Special interest was shown in Gustav Holst's "To the Unknown God," placed between two works by Balfour Gardiner. "A Song of the Future" by Philip James was also a novelty. The "Dies Irae" from Verdi's Requiem ended the program. Lorna Gregg was the accompanist.

The Lyric Club, composed of 100 women singers, conducted by J. B. Poulin, and assisted by Nathan Stewart, baritone, sang in the Auditorium on Dec. 5. Mrs. Hennion Robinson is again the Club's expert accompanist.

HAL DAVIDSON CRAIN

Passed Away



Bachrach

Harvey Worthington Loomis

ROXBURY, MASS., Jan. 5.—Harvey Worthington Loomis, composer and music editor, died at his home here on Christmas Day.

Mr. Loomis was born in Brooklyn, Feb. 5, 1865, and received his general education at the Brooklyn Polytechnic Institute. He studied composition at the National Conservatory under Dvorak and piano with Madeleine Schiller.

Mr. Loomis devoted himself largely to composition. A number of his works, especially for the stage, met with considerable success. A grand opera, "The Traitor Mandolin," was his only essay in the field of serious stage composition. This was produced in 1900. Lighter works were "The Maid of Athens," "The Burglar's Bride," "The Bey of Baba" and "Going Up?" He also composed several pantomimes, and incidental music to William Sharp's playlet, "The Coming of the Prince," and René Peter's "The Tragedy of Death." He lectured on Indian music and wrote numerous articles on music for periodicals. Some of his best work in composition was done in the field of music for children, such as "Song Flowers for Children to Gather" and "The Lyric Song Book." He also wrote a Sonata for Piano, a Sonata for violin and piano and a number of piano pieces, including "Lyrics of the Red Man."

At the time of his death, Mr. Loomis was a member of the board of editors of C. C. Birchard & Company, publishers.

George Frederick Ogden

DES MOINES, IOWA, Jan. 5.—George Frederick Ogden, a leading concert manager of the State of Iowa, and at one time MUSICAL AMERICA's correspondent in this city, died recently in his fifty-second year. Besides conducting a piano school he was at one time an officer in the Iowa Society of Music Teachers.

Charles K. Harris

Charles K. Harris, song writer, whose "After the Ball," published about the time of the Chicago Exposition in 1893, was one of the greatest song hits in the history of music, died at his home on Dec. 22.

Mr. Harris was born in Poughkeepsie in 1865, but was taken to the Middle West as a child. His musical life began as a banjoist in Saginaw, Mich., and he later taught the instrument in Milwaukee. His first songs were used in an extravaganza called "Sinbad the Sailor" and he was paid \$150 for them.

An incident witnessed at a ball in Chicago in 1893 gave him his idea for his most famous song, but it was refused by numerous singers as having

"too much of a story." Finally, it was sung at the Bijou Theatre in Chicago by James Aldrich Libby and created such a furore that Harris was literally swamped with orders for it. It is said to have sold over 3,000,000 copies.

Mr. Harris later moved to New York and had offices in Tinpan Alley, then a part of West Twenty-eighth Street, and published his later songs there. He is survived by his wife and two daughters.

Oskar Nedbal

ZAGREB, JUGOSLAVIA, Jan. 1.—Oskar Nedbal, Czechoslovakian composer, died by leaping from a window here on Dec. 24. Mr. Nedbal was attending a trial performance of his opera, "Lazy Hans," when, without warning, he stood upon a chair and leapt from the window. He was killed instantly. It is said that depression over failing to obtain the conductorship of an orchestra in Prague was the cause of his act.

Nedbal was born in Tabor, Bohemia, March 26, 1874. He studied at the Prague Conservatory, in violin with Bennewitz, theory with Stecker and composition with Dvorak. Graduating in 1892, he became a viola player in the noted Bohemian String Quartet, holding the position until 1906. In that year he became conductor of the Vienna Tonkünstler Orchester, remaining there until 1919. He also conducted at the Volksoper.

A prolific composer, Nedbal had considerable success, especially with ballets. One in particular, "Polish Blood," achieved great popularity in Vienna in 1913. He also wrote orchestral works and violin pieces.

Julia T. P. Bodfish

WASHINGTON, D. C., Jan. 5.—Mrs. Julia T. P. Bodfish, for many years a prominent singer here, died on Dec. 11. Mrs. Bodfish was soloist at the funeral ceremonies of President Garfield in the United States Capitol, and had been connected with many well-known musical organizations. Interment was in Arlington National Cemetery.

A. T. M.

Robert Watkin-Mills

TORONTO, Jan. 5.—Robert Watkin-Mills, concert bass-baritone, died here on Dec. 10. Mr. Watkin-Mills was born at Painswick, England, May 4, 1856. He studied singing in London and Italy and made his debut at the Crystal Palace, May 17, 1884.

Coming to America in 1894, he achieved wide popularity in concert and oratorio, making frequent visits thereafter. From 1917 to 1926, he lived in Winnipeg, but settled here in the latter year.

Elsie Fischer Kincheloe

CHARLESTON, W. VA., Jan. 5.—Mrs. Elsie Fischer Kincheloe, teacher and singer, died suddenly in hospital on Dec. 2. Mrs. Kincheloe was soprano soloist in the First M. E. Church and director of the junior and intermediate choirs, and had also been president of the West Virginia Federation of Music Clubs.

Edouard Potjes

SEATTLE, WASH., Jan. 5.—Edouard Potjes, composer and pianist, died in hospital here yesterday in his seventieth year. Mr. Potjes was a native of Nymwegen, Holland, and was for a time head of the piano department at the Ghent Conservatory. His opera, "Salome's Jewel Box," won an award from the Belgian Government in 1912. Mr. Potjes's tone-poem, "Easter Morning," was played by the Seattle Symphony under Karl Krueger on Dec. 1.



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Boston Hails Stravinsky Premiere and Other Notable Concerts

(Continued from page 3)

other; and "Let everything that hath breath praise the Lord" is yet another. One hears praise that can come only from a fervent, primitive people, yet finds it tempered as is fitting for a devout spirit; one hears the measures of the dance, yet feels them never inappropriate for use in the temple; one perceives borne in upon him an emotion of mighty exultation, yet could never mistake this music for pagan shout.

Stravinsky, departing for the time from abstractions, and using music again in the service of known and predetermined mood content, renders that mood as surely as he did in "The Firebird," "Petrouchka" and "The Rite of Spring." And the originality, the individuality of this new work places it as much apart from his other works as they are from one another.

Whether the next score of years will receive this symphony as the last score of years has received those three works, no one would be rash enough to predict. For the present, it is sufficient that Stravinsky has created another work of singular power and expressiveness. In performance, the chorus sang with all the security which comes from thorough familiarity with the work in hand. And Dr. Koussevitzky conducted with rare insight into the mysteries of the new score.

"Capriccio" in American Premiere

The same concert brought also the first performance in America of Stravinsky's *Capriccio* for orchestra with piano solo, with Jesus Maria Sanroma as pianist. This work is scored, in addition to the piano part, for an orchestra which omits a second violin part, and which makes use of a "concertino" group of one violin, one viola, one cello and one double bass. There are three movements. A whirling play of fantasy, lightness, gayety, capriciousness in choice and arrangement of moods characterizes the work. Jazz rhythms are not absent. The piano part is felicitously written, and occasionally faintly suggests Chopin. Mr. Sanroma gave a lively, brilliant performance. The orchestra was completely at one with him. This program contained also Mozart's *Symphony in G Minor* and Schönberg's gaudy arrangement of Bach's *Organ Prelude and Fugue in E Flat Major*.

Mahler's "Lied" Heard

The program of the following Friday and Saturday, Dec. 26 and 27, featured Mahler's "Song of the Earth," which was preceded by Arensky's *Variations for String Orchestra* on a Theme of Tchaikovsky, Op. 35a. Richard Crooks and Margaret Matzenauer were the soloists in Mahler's work, which was performed here two years ago, when it created a profound impression. That impression was abundantly renewed in this performance. Mr. Crooks especially, required as he was to sing against the full orchestra,

distinguished himself. Dr. Koussevitzky was particularly persuasive with this music. The performance makes one want to hear more Mahler from him.

On Sunday, Dec. 28, the Boston Symphony gave a program for the benefit of its Pension Fund of a semi-popular nature. Wagner was represented by the "Flying Dutchman" Overture and the "Lohengrin" Prelude, Tchaikovsky by his Fourth Symphony. As evidence of the popularity of Stravinsky's new "Capriccio," it was included also on this program and as well received as it had been a week earlier.

On Dec. 21 the Handel and Haydn Society, under Thompson Stone, gave its annual performance of the "Messiah." The soloists were Ruth Rodgers, soprano; Abbie Conley Rice, contralto; George Boynton, tenor, and Walter Kidder, bass. The People's Symphony played the accompaniments. Mr. Stone achieved fine results with the chorus. The soloists sang in the best accepted oratorio style.

A feature of the Christmas season was the concert of the Mount Holyoke Carol Choir, under William Churchill Hammond of the music department of the college, at John Hancock Hall, on Dec. 18. The fresh young voices made a deep impression on the large audience.

Another student orchestra has made its bow to the Boston public. On Dec. 19 the orchestra of the College of Music of Boston University, Augusto Vannini, conductor, gave its first concert in the auditorium of the College of Music Building. The orchestra has a full complement of instruments and shows excellent training. Beethoven's First Symphony, the Intermezzo from Granados's "Goyescas" and the March from "Tannhäuser" were given. Edward Maltzman played the Romance from Saint-Saëns's *Violin Concerto*, Op. 61.

The Flute Players' Club on the afternoon of Dec. 21 gave its second concert of the season. On the program were "novelties," ancient and modern, from the pens of Lotti, Prudent, Bentzon, Egidi, for various combinations of wind instruments with harp and with viola di gamba.

On Christmas night, Victor Chenkin gave another program of his character songs.

Ignace Paderewski gave a second concert before a large audience at Symphony Hall on the afternoon of Dec. 27.

ALFRED H. MEYER

Hadley and Arbos to Conduct Boston Symphony as Guests

BOSTON, Jan. 5.—Two guest conductors will appear with the Boston Symphony this month. Henry Hadley, noted American composer, and conductor of the Manhattan Symphony, will conduct the concerts in Symphony Hall on Jan. 16 and 17, and in Sanders Theatre, Cambridge, on Jan. 15. The following pair of concerts, on Jan. 23

and 24, will be conducted by E. Fernandez Arbos.

Mr. Hadley, who last appeared as guest conductor in 1925, announces the First Symphony of Haydn in E Flat as the opening number. He will also introduce McKinley's "Masquerade," and conduct two of his own scores in the latter part of the program, his Suite, "Streets of Pekin," and the tone-poem, "Salome," after Oscar Wilde.

METROPOLITAN TO GIVE UNCUT "RING" AGAIN

Last Year's Procedure to Be Repeated in Annual Series Under Bodanzky

The Metropolitan Opera will again give the works of Wagner in their entirety during the annual matinee cycle, to open on Feb. 6. This was done last year as an experiment, and the success of the procedure prompted its repetition. Artur Bodanzky will conduct.

The dates and casts for the operas are as follows:

Feb. 6—"Fliegende Holländer": Mmes. Jeritza and Telva; Messrs. Kirchhoff, Schorr, Tappolet and Clemens.

Feb. 12—"Meistersinger": Mmes. Rethberg and Telva; Messrs. Laubenthal, Whitehill, Schützendorf, Meader and Tappolet.

Feb. 20—"Rheingold": Mmes. Kappel, Fleischer, Branzell, Manski, Telva and Wells; Messrs. Bohnen, Gandolfi, Kirchhoff, Schützendorf, Meader, Rothier and Wolfe.

Feb. 26—"Walküre": Mmes. Kappel, Ohms and Branzell; Messrs. Kirchhoff, Tappolet and Schorr.

March 6—"Siegfried": Mmes. Ohms, Ransow and Fleischer; Messrs. Laubenthal, Meader, Bohnen, Schützendorf and Tappolet.

March 12—"Götterdämmerung": Mmes. Kappel, Fleischer, Ransow, Telva, Wakefield and Manski; Messrs. Laubenthal, Whitehill, Bohnen and Schützendorf.

March 20—"Tristan und Isolde": Mmes. Ohms and Ransow; Messrs. Melchior, Bohnen, Whitehill, Gabor, Meader and Clemens.

Bonner Opera Based on Wylie Novel to Be Heard in New York

"The Venetian Glass Nephew," an intimate opera based on the late Elinor Wylie's novel, will be produced in New York early in February, under the musical direction of Leon Barzin, conductor of the National Orchestral Association. The score is by Eugene Bonner.

Arthur Kraft Heard in Engagements in Many States

Arthur Kraft, tenor, has been engaged for many recitals during January. He was recently heard as soloist at the Larchmont Club, and on Jan. 4 sang in Richmond, Va., at the wedding of the governor's daughter, Suzanne Pollard. During the holidays he was a soloist in Bach's "Christmas

MUSICAL AMERICA is anxious to obtain the present address of Doran Werner, formerly of 18 West Seventieth Street, New York, N. Y.

The receipt of this information by **MUSICAL AMERICA** will be to this composer's advantage.

Oratorio" in Flushing, N. Y. He was heard in Albany, N. Y., with the Women's Club on Jan. 7, and on the following day sang at Johnsburg, N. Y., in "The Messiah."

Mr. Kraft will give recitals in Oak Park, Ill., on Jan. 23, and in Tulsa, Okla., on Jan. 26. He has been engaged to appear as soloist with the Wilkes-Barre Orchestra during February.

ANNOUNCE BACH FESTIVAL

Cantatas New to Bethlehem Will Be Conducted by Wolle

BETHLEHEM, Jan. 5.—The dates of the Bach Festival this year are Friday and Saturday, May 15 and 16. On the first day nine cantatas will be sung, all except two new to Bethlehem, under Dr. J. Fred Wolle. The Mass in B Minor will be sung on the second day, as usual.

The Friday afternoon program will open with the chorus, "O God, from Heaven Look Below," with the quartet of trombones doubling the voice-parts. This will be followed by the so-called "Rathswahl" Cantata, written in 1731 for the ceremonial of the Change of Council of Leipzig. The initial chorus was adapted by the composer for the Mass in B Minor, in which it reappears as the "Gratias agimus tibi" of the Gloria and again as the finale, "Dona nobis pacem."

Another cantata for Friday afternoon is "See Now What Great Affection." In this number the score calls for the doubling of the soprano voice in the opening chorus by the now obsolete *cornetto*. In this instance it will be associated, as the upper part, with the three trombones. The Friday afternoon program will end with the cantata, "Praise Ye the Lord, O My Spirit."

SONGS

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Distinguished Songs a Feature of the Newest Music

AMUSING poems by Maria Conde have inspired Frank La Forge to write a delightful set of three children's songs, "Hollyhocks," "The Candy Witch" and "Little Slippers of the Rain," for which G. Ricordi & Co., Inc., are sole selling agents.

Humorous and definitely melodic, these songs form a bright group to program. They are well contrasted, and as they are brief they will also make ideal encore numbers.

The first is an allegretto scherzando, the second properly misterioso in character, and the third a fetching waltz. The songs are published separately with distinctive covers and are issued in two keys, high and low. C. E.

A most difficult setting of the XXIVth Psalm "The Earth Is the Lord's" (New York: Carl Fischer, Inc.) has been made by Albert Spalding.

Albert Spalding Writes Superb Sacred Song

Spalding for medium voice with piano. This is a medium voice which can sing a G above the staff with ease. But above all it must be a voice possessed by a real artist, otherwise the content of the song will not be revealed.

It should be mentioned that it is suitable more for a serious moment in a recital, as are Brahms's "Vier ernste Gesänge" than for use in church, where its individual character, its free harmonic feeling and similar attributes will bewilder more than one reactionary organist.

This is a big original song, written and conceived with mastery, comparable only in originality and musical significance to the psalm settings of Ernest Bloch. A.

Under the imprint of the New Music Press, Inc., a number of Roland Farley songs, hitherto published by G. Schirmer, Inc., have been issued. They will in future appear under the newer imprint.

Among them are the attractive songs for high voice: "A Lark Went Singing," "At Sunset," "For a Day and a Night,"

Wide Range of Songs by Roland Farley

"God's Own Smile," "Gypsy Kin," "Lawyer Brown," "October End," "Pipes of Pan," "The Daisies," "Then and Now," "Through a Mist of Tears," and "Twilight Is Coming." There are for high or medium voice "Canzonet," "Let It Be Forgotten" and "Oh, Mother, My Love."

For low voice there are "An Irish Mother's Song," "Indian Serenade," "The Road Song" and "Winter," and a sheaf that may be sung by medium or

low voice: "I Am the Still Rain," "Seaward," "Lullaby to the North Wind," "Let Us Drift and Dream," "Summer Day," "The Moon," "The Tides" and "When We Two Parted."

These songs possess similar traits to those Farley songs recently commented on in these columns, namely, they have a fine melodic flow, are written with excellent musicianship and display the voice in every case to advantage. Some of the songs are settings of the composer's own verses, others are settings of Madison Cawein, Swinburne, Browning, Arthur Guiterman, James Stephens, Wilde, Sara Teasdale, Eugene Field, Shelley, Shakespeare, Edgar Lee Masters, William Davies and Byron. A.



Frank La Forge Has Added to His Long List of Notable Songs Three Delightful Ones for Children

A stirring song which will find favor with all types of singers because of its appealing simplicity and inspirational character is "The Bells of Notre Dame" by Gustav Klemm.

New Ballad by Gustav Klemm Has Wide Appeal Klemm (New York: J. Fischer & Bro.).

A setting of a poem by Glen Barton, it is on the order of the better ballads in march tempo made popular during the great war. Its message, however, is a plea for a reign of peace and love.

Choirs and choruses also have in this an admirable number for patriotic and general occasions, as it has been arranged effectively for all combinations of voices. There is a sonorous piano accompaniment for the choral settings and the original solo form. Orchestra parts are available in each case. As a solo the song is issued in two keys.



Painting by Wayman Adams

Albert Spalding Discloses Rare Creative Gifts in His Superb Setting of the Twenty-fourth Psalm

The American Organ Quarterly for October, 1930 (New York: The H. W. Gray Co.) has been received. As usual, this excellent periodical brings forward a group of short works of sterling quality for both service and recital.

Organ Quarterly Publishes Fine Numbers It offers nothing that cannot be played on the average two-manual organ. Therein are the editors of the quarterly to be complimented, for they aid immeasurably in the movement to elevate the standard of the music in the churches of this country.

The October Quarterly contains original numbers by Roland Diggle, Gustave Ferrari and arrangements by Clarence F. Read and Caspar P. Koch. The July issue offered an equally excellent array of pieces by Ferrari, Mauro-Cottone and Shure. C. E.

Unusually imaginative are two new organ pieces by R. Deane Shure entitled "Kidron, Brook of Sorrow" and "Spirit Wind" (New York: J. Fischer & Bro.).

Recital Pieces for Organ by R. Deane Shure These are recital pieces which call for fine handling of a modern instrument, a sympathetic understanding of the present day harmonic idiom and above all genuine taste. Mr. Shure's melodic gift does not fail him in either number. The pieces are dedicated to two well known New York organists, J. Warren Andrews and Samuel A. Baldwin. A.

Teachers of piano will be enthusiastic about "The Garden of Music," an extensive series of pieces for that instrument ranging from Grade One to Four and edited by Ernest Austin, a prominent English musician (London: Novello & Co., Ltd.).

From an extremely simple Minuet by Bach to the full-chorded "Valse de la Reine" by Coleridge-Taylor, this excellently graded collection of teaching and recital pieces comprises eighty-five classic and modern compositions. The old masters represented are too numerous to mention; among the moderns figuring in the series are Cui, Kjerulf, Rowley, Swinstead and Mr. Austin himself. Each grade is divided into three books: the first group is covered in red, the second in yellow, the third in blue and the fourth in tan. Musically, editorially and typographically, this is an ideal course of study for young students of the piano. C. E.

One-in-a-Bar

Songs

"The Roadmender" by Stuart Young (New York: The H. W. Gray Co.). Using Margaret Rose's lyric based on Michael Fairless's prose poem, a simple, straight-away melody embellished with obligatos for violin, harp and organ.

Three songs by Oscar J. Fox (New York: Carl Fischer, Inc.). "I'll Never Ask You to Tell," lyric by Celesta Straub; "They Did Not Tell Me," words by Edith Kelley; "White in the Moon the Long Road Lies," on the famous poem by A. E. Housman. For both high and low voices. Somewhat commonplace settings, especially for the last-named.

Two songs by Godfrey Sampson (London: Novello & Co.). Mr. Sampson has provided piquant settings for "In Youth Is Pleasure," the lyric by Robert Wever (1550) and "The Constant Lover" by Sir John Suckling (1609-1642). Excellent for a group of old English revivals or for encores.

"Silent Strings" by Granville Bantock (New York: Boosey & Co.), a musicianly setting of Helen Taylor's words.

"O Mary Dear" (New York: Boosey & Co.) is John McCormack's contribution to the world of lyrics. It is in the manner of the sentimental ballad. Surrounded by the "Londonderry Air," which has been arranged by Edwin Schneider, McCormack's accompanist.

For the Piano

"The Seasons," Four Ballet Scenes for piano by Edouard Hesselberg (Philadelphia: Theodore Presser Co.). Moderately difficult pieces suggesting the breezes of Spring in arpeggios working against each other; the alternating laziness and animation of Summer; the crispness of Autumn and the swift staccato of Winter.

For Other Instruments

"Hora Staccato," Roumanian dance by Dinicu, arranged for violin and piano by Jascha Heifetz (New York: Carl Fischer, Inc.). The typical Roumanian rhythm in this national dance, fitted for competent artistry. The virtuosic transcriber permits a little relaxation, saying that spiccato may be used instead of staccato, since others beside himself may not have the arm necessary for the latter.

"Danse Rituelle du Feu," a transcription for violin and piano of the famous "Fire Dance" from de Falla's "L'Amor Brujo" by Paul Kochanski (London: J. & W. Chester, Ltd.). An excellent arrangement, with the violin carrying the melody and the piano supplying the indomitable rhythm.

"Spanish Dance" for the harp by John Cheshire (Boston: Oliver Ditson Co.). Mr. Cheshire was harpist to H.R.H. the Duke of Edinburgh and Saxe Coburg-Gotha, but this exalted position has not prevented him from transcribing "Annie Laurie" and the "Spring Song." The original work (the world seems to have gone Spanish with a vengeance) is pleasant, not too difficult, and a boon to the harpist who has plenty of difficulty finding enough good things to play. F. E.

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ACTIVITIES IN THE STUDIOS

La Forge Artists Score in Opera at Stamford, Conn.

Repeating her recent triumph in "Traviata," at Stamford, Conn., Mary Lawrence had another great success in the role of Gilda in "Rigoletto" with the Ilari Grand Opera Company in Stamford Armory on Dec. 19. Her acting was as appealing as her voice. Milford Jackson, baritone, sang the role of Rigoletto with style and finesse. Maria Halama was a vivacious Maddalena, Le Roy Weil a stern Monterone, Mary Duncan Wiemann acted, and sang the part of Giovanna naturally and Mabelle Patterson made a charming Countess Ceprano. These are all pupils of Frank La Forge. The part of the Duke was sung by Fernando Bertini, tenor of the San Carlo Opera Company.

The weekly La Forge-Berumen musicale over WEAf on Dec. 18 was given by Harrington van Hoesen, baritone, Phoebe Hall, pianist, and Mr. La Forge, composer-pianist. Mr. van Hoesen was heard in two groups and sang in his customary artistic manner. His interpretations of four songs of his teacher, Mr. La Forge, were excellent. Miss Hall played with brilliance two groups of classics. Mr. La Forge was at the piano for Mr. van Hoesen.

The teacher of Carol Deis, who won the recent Atwater Kent Radio Contest, is June Buriff, of Dayton, Ohio. Miss Buriff is a pupil of Frank La Forge and employs his method in her teaching.

The La Forge-Berumen Studios presented a group of pupils in a concert at the Bowery Mission on Dec. 30. Those heard were Maria Halama, soprano, Laura La Forge, soprano, Nathaniel Cuthright, tenor, Erin Ballard and V. Divina, accompanists. Miss Halama sang two groups, employing her rich voice with style and taste. Mr. Divina gave excellent support at the piano. Mrs. La Forge also sang two groups, in which it was interesting to note her artistic growth. Mr. Cuthright's work has also reached a higher degree of perfection. He sings with ease and intelligence. Miss Ballard accompanied the latter singers admirably.

Nathaniel Cuthright, tenor, ably assisted at the piano by Marion Packard, gave the La Forge-Berumen musicale over WEAf on Thursday, Jan. 1. He disclosed a voice of rich timbre, wide range and great expressiveness.

Pupils of Adelaide Gescheidt Fulfill Engagements

Foster Miller, bass-baritone, young artist pupil of Adelaide Gescheidt, was soloist recently in a recital given by the Matinee Musicale at the Hotel Ambassador. Mr. Miller sang classics by Gluck and Carissimi and two Schubert songs with expressive interpretation and was much applauded. On Dec. 16, Mr. Miller was soloist with the Flushing Oratorio Society in Gade's "Crusaders" and Bach's "Christmas Oratorio." Mr. Miller met the demands of these works with ease and beauty of tone.

Helen Harbourt, nineteen-year-old soprano, and Earl Weatherford, tenor, both pupils of Miss Gescheidt, recently

appeared with the Montclair Operetta Club in Montclair, N. J. Miss Harbourt, who was engaged for the prima donna role in "The Spring Maid," was received in a most gracious manner. Her singing was delightful and her stage presence excellent. The outstanding role of Baron Rudi was well played by Earl Weatherford.

Amato Pupil Winning Success in Opera in Germany

Pasquale Amato received a letter a few weeks ago from Robert Steel, American baritone, who is now singing his second season at the opera in Wiesbaden, Germany. In his letter Mr. Steel spoke of his work with Mr. Amato during his visit to America last Summer and of the decided improvement which the management of the opera house and the press have noticed in his work since his return. Mr. Steel has been studying with Mr. Amato since 1926.

Recently Mr. Steel scored successes in concerts in Amsterdam and The Hague.

Craig McDonnell, baritone, sang over Station WOR on the evening of Dec. 29 during the Kipling hour.

Mrs. R. H. Gurley, soprano, sang over Station WHAT in Philadelphia and in Wayne, Pa.

Pupils of Jessie Fenner Hill Presented in Varied Engagements

Jessie Fenner Hill was in New York for the Christmas holidays after a five months' stay at Potsdam, N. Y., where she taught voice training at the Crane Department of the Potsdam Normal School. After Feb. 1 she will be permanently located in New York with a studio in the Steinway Building.

Her pupil, Ula Sharon, returned recently from London, where in addition to her dancing, for which she is so favorably known here, she also sang at the Coliseum and at several fashionable night clubs. Philip Lerner, tenor, another pupil, was heard in the recent Charlot Revue in the British capital. Mr. Lerner also composed the music for Miss Sharon's engagement at the Coliseum.

Josephine Martino, soprano, was one of the winners of a scholarship with the Little Theatre Opera Company. Julia Adele Puster, soprano, was a recent soloist for the Jersey City Women's Club.

Angeline Kelley was soprano soloist for the Christmas music at Wesleyan College, Delaware, Ohio. During holiday week she gave a successful recital program, including groups of French and German songs.

Neighborhood School Gives Concert

The Neighborhood Music School, of which Janet D. Schenck is director, presented some of its pupils in a concert in the Town Hall on the afternoon of Jan. 3. The intermediate orchestra, conducted by Fanny Levine, played a Mozart excerpt; Rachmael Weinstock, Harris Danziger, Julius Shair and Oliver Edel performed Brahms's String Quartet, Op. 51, No. 2.

Rose Resnick, Leonore Bloom, Bernard Siff, Leon Kushner and Lucille Konove were heard in piano solos, and the senior orchestra, under the baton of Hugo Kortschak, played a movement from Hindemith's "Spielmusik." A high degree of proficiency marked the performances.

Pianists from Zalish Studio Heard

David Zalish, pianist, presented seven of his artist pupils in a recital in Steinway Concert Hall on Sunday evening, Dec. 28. The participants were George Bagrash, Mary Berkowitz, Bernice Bershad, Frieda Bergen, Dorothy Lewis, Lillian Myerson and Hilda Lichtenfeld.

Estelle Liebbling's Artists Heard in Various Fields

Numerous professional singers from the studio of Estelle Liebbling have been filling diversified engagements with much success recently.

Beatrice Belkin, coloratura soprano at the Metropolitan Opera, was heard at the Sunday night concert on Dec. 14 and will be on the program again on Jan. 11. Miss Belkin sang at a benefit for the French Day Nursery given at Pierre's on Dec. 28.

Frances Sebel, soprano, and Louis Barsoni, baritone, were soloists for the Jewish Club musicale at the Royale Hotel on Jan. 4. Miss Sebel also sang for the Home of the Aged in Yonkers on Dec. 14.

Paul Cadieux, leading tenor of "Artists and Models," sang at a benefit given by the Godmothers' League on Jan. 5. Devora Nadworney, contralto, was soloist for the Orpheus Club in Newark on Dec. 4, and with Wilma Miller, soprano, was a soloist at the Inaugural Ball in Scranton, Pa., on Jan. 7.

Dorothy Miller, soprano; Celia Branz, contralto, and Betty Poulus, contralto, had leading parts in the Christmas show at the Roxy Theatre. Miss Branz was also heard on the Victor Hour on Dec. 4.

Helen Sada, soprano, sang Josephine in "Pinafore" at the Roxy Theatre during the week of Dec. 22. Lois Hood, soprano, has joined the Roxy ensemble.

Melvena Passmore, coloratura soprano, will sing at the annual meeting of the Brooklyn Federation of Jewish Charities on Jan. 18. Belle Chanson, soprano, will be heard over WPCB on Jan. 10 on the Jewish Federation Hour.

Rosemary, coloratura soprano, left on Dec. 26 for a six weeks' Publix Tour to the Coast. Gertrude Wieder, contralto, sang at the Dutch Treat Club on Dec. 23. Merriam Fields, soprano, was one of the soloists in Mecca Temple, for the Home for the Aged, on Dec. 21.

Elis Gergely, soprano, gave a program of Hungarian songs over Station WOR on Dec. 28. Louise Sellergren, Caroline Rickman, Helen Greenfield, Dorothy Mae and Lydia Luck have been singing in the Aborn show, "Babes in Toyland." Sue Read, soprano, sang over Station WABC, on the True Story Hour on Dec. 5.

Settlement School Pupils Heard in Recital

The Music School of the Henry Street Settlement gave a students' recital in the Playhouse on Dec. 14. Among the performers were Joyce Altman, Claire Cohen, Laurette Sarch, Pauline Potash-

nik, Dvora Herman, Nathan Hieger and Hyman Siegel. Four members of Hans Wiener's class danced Milhaud's "Pyramide." The junior orchestra and children's chorus also took part in the program.

The school held its Christmas musicale and party on the evening of Dec. 22.

Zeta V. Wood Will Hold Theory and Voice Classes

Zeta V. Wood, voice teacher, announces classes in theory on Mondays and Thursdays at 7:30 p. m. and in voice on the same nights at 8:30 at her studio in Chalif Hall.

The text book for theory will be Karl W. Gehrkens's "Notation and Terminology," and for the voice, Mme. Wood's book, "Tone Production." On Feb. 4, Mme. Wood will give a lecture on "Interpretation of Song," with Billie Jones as demonstrating soloist.

Mannes School to Present Quartet and Frank Sheridan in Concert

The David Mannes Music School will present the Stradivarius Quartet in the fourth concert of a series on Sunday afternoon, Jan. 11. Frank Sheridan, American pianist, will be the assisting artist in the César Franck Quintet. Mr. Sheridan and Wolfe Wolfensohn, first violinist of the quartet, are members of the Mannes School faculty. Leopold Mannes will again appear as explanatory lecturer at this concert.

Students of New York College of Music Give Concert

A recital by students of New York College of Music was given on Dec. 11 at the Grand Central Palace. Those taking part were Gloria Spoley, Hanna Lefkowitz, Stephanie Snider, Hilda Fortuny and Thalia Cavadias, pianists; John Bonanni, Julian Altman and John Daplonis, violinists, and Winifred Welton, soprano, who sang Ardit's "Parla" Waltz.

Third Annual High School Chorus to Give Concert in Detroit

The Third National High School Chorus will consist of 530 singers who have been selected from 165 high schools and academies throughout the United States. Dr. Hollis E. Dann, director of music education at New York University, will conduct the chorus in the Masonic Temple, Detroit, on Feb. 24.

The chorus will be composed of 277 girls and 253 boys. Twenty-seven states and 125 cities are represented.



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Musical America's Open Forum

Teachers of Caruso Fellowship Winner

To the Editor of MUSICAL AMERICA:

Concerning the news of the Caruso Fellowship award, in your issue of Dec. 10, on page 49, I would like to make a statement.

In justice to Mr. Romano Romani, whose name has not been mentioned, I wish to state that he has been my first teacher since I came to this country in 1926. Since last September I have been studying also with Mr. Pasquale Amato. My associations with both have been and are very cordial, and I will be ever grateful to them for all they are doing for me.

Will you please print this statement in an early issue?

JOSÉ M. SANTIAGO

Flushing, N. Y.

Honor to Whom Honor is Due

To the Editor of MUSICAL AMERICA:

I have read with great interest the editorial, "Toscanini Arrives—Kleiber Departs," in your issue of Nov. 25, in which you say that "appreciation of Toscanini should not render his fervent admirers blind to the virtues of other conductors." This is exactly what has seemed to be the trouble with the majority of the New York music critics since the advent of Mr. Toscanini as conductor of the then Philharmonic. They have all suffered from an aggravated case of "Toscaninitis."

I gladly subscribe to the title given to Mr. Toscanini as the greatest conductor in the world. Perhaps that is so—perhaps not—who shall say with certainty? However, there are other geniuses of the baton, for example, Stokowski, Furtwängler, Klemperer, Mengelberg and others, whose appearance on the New York Philharmonic-Symphony podium would also be received with enthusiasm. Some of these conductors are wonderful program-makers. In my opinion, Toscanini is most of the time a very poor program-maker, although he has already shown signs of improvement this season.

In my letter of May 18 to Lawrence Gilman, music critic of the *Herald Tribune*, printed in that paper on May 25, I complained of Mr. Toscanini's programs not being overburdened with inspired music, and of the marvelous interpretations he often lavishes upon banal and uninspired compositions, thereby using up his wonderful energies to no avail.

Mr. Gilman replied: "Speaking for ourselves, we confess that we would rather hear Mr. Toscanini conduct a performance of the C Major scale than hear Mr. Batonowitch or Mr. Fortepiano conduct a performance of the First Symphony of Brahms." Can you imagine a more fatal case of "Toscaninitis" than this? Everything Toscanini does is perfect—exactly as Beethoven, Brahms or César Franck intended it to be played! He is infallible! Talk about becoming a hysterical devotee or succumbing to a commanding personality!

Mr. Batonowitch or Mr. Fortepiano, Mr. Gilman's scapegoats, might be, for

all we know, Mr. Furtwängler or Mr. Mengelberg, although I venture to say that what Furtwängler did to Brahms's First Symphony or Mengelberg to Beethoven's Fifth is still fresh in the minds of many music-lovers and cannot rob these great conductors of the glory they so richly deserve.

Let us remind those conductor-workshippers that "the music is the thing, that the interpretative artist without music to interpret would not exist."

A. DE PLACE

Indian Neck, Branford, Conn.

The Great "Degree System"

To the Editor of MUSICAL AMERICA:

The demand now made in America that the music teacher shall hold an academic degree in order to teach music in schools and colleges is likely to deal a severe blow to musical education. The following is a concrete example of this mistaken policy:

Two musicians were recently discharged from a college for young women because neither of them possesses an academic degree. One was the Dean of the School of Fine Arts, had taught at that college for nearly twenty years, is a most excellent piano teacher—recognized as one of the best in the State; the other was the teacher of theoretical subjects—harmony, counterpoint, history and appreciation of music—trained in one of the best European schools of music, a composer and organist of national reputation and holding the highest diplomas awarded to organists. Their disqualification to longer hold their positions was this ridiculous new craze that teachers must hold a "Bachelor of Music" degree, no matter from what little pettifogging American "college." The Dean was succeeded by a singer with a degree, and the theory teacher by a violinist harmony teacher whose working of exercises on the blackboard, so I am informed, was so faulty that the pupils of their former teacher saw the mistakes. These pupils know more than their new teacher!

Wherein is the cause of musical education advanced by the arbitrary ruling of school and college presidents incapable of judging musical qualifications, but bent upon having a "professor" with a "degree"?

A high authority of one of America's leading music schools wrote the discharged theory teacher as follows: "It is undoubtedly the work of some ardent soul who imagines himself an upholder of standards without really knowing anything of the standards in a larger sense." Further, in upholding this deposed theory instructor's training and examinations passed, this same authority penned the following statement: "Knowing the standards set by these men" (the instructor's European teachers) "and the schools with which they are connected, I am confident that your musical attainments are far in excess of the standards required in the best schools in this country in theory, composition and organ, for the attainment of the degree of Bachelor of Music."

All this carried no weight with the

hidebound president of the aforesaid college for young women. He practically wrecked the standard of his music department in his zeal for teachers with degrees—degrees that mean nothing when it comes to considering real musicianship, experience and teaching ability.

Neither of the deposed teachers suffered by losing their positions; both have doubled their income with studio teaching and other professional work. It was really a fortunate turn of events for them; only the musical education of the young women in that college suffered by the arbitrary ruling.

By all means there should be proof that teachers are musically fit to occupy school and college positions, but the American "Bachelor of Music" degree offers no such proof. I personally know a young woman who was granted a Bachelor of Music degree, and she cannot tell whether tones of a dictated melody ascend or descend! She has no ear for music at all, but manages to play the piano without musical understanding. But, you know, when a student has paid in a lot of money for her education, she simply must be graduated—bad business policy to let her flunk. With her "degree," she is qualified to "teach" in public schools. This is the great American "system" now.

FERDINAND DUNKLEY

New Orleans, La.

Degrees Versus Experience

To the Editor of MUSICAL AMERICA:

Your editorial of Nov. 10, "To what degree, if any degree at all," impels me to ease my mind on the subject.

I am an organist and pianist, nearly fifty years of age and with almost thirty years of more or less successful professional experience, the last seven years in a college. I am an artist, as far as the organ is concerned, with a large repertoire of the greatest literature of the instrument, and received my training from some of the finest organists in the country. After a lifetime as artist and teacher, I am compelled to secure a degree, an almost impossible task, at the behest of a group whose knowledge and appreciation of music, its composition and performance, its history and literature, its ideals, its pedagogy, are almost nonexistent.

The efforts of the academic guild to raise its own standards should not be criticized, if inspired wholly by high cultural and educational ideals. But is there not more than a suspicious taint of trade-union motives and methods clinging to the whole movement? For this group to enforce its own standards on artists and musicians of high calibre is a high-handed procedure, with its inception in ignorance or prejudice, or both. To attain mastery of an instrument, one begins at an early age, in childhood, and works increasingly during the years, especially those years when the average young man or woman is in high school and college. It is almost impossible for the potential artist to carry full school work in those years and give sufficient time to his music, which demands then four to seven hours daily.

The musician, however, is expected to get his academic degree plus his musical training, if he is to teach in a college. In other words, he must be better educated than the academicians themselves. A high standard! Do any members of the academic faculties of our colleges imagine they could have acquired professional rank in any branch of music at the same time that they were securing their degrees?

Prussian Government Votes to Close Kroll Opera

BERLIN, Jan. 5.—The Prussian Government has decided to cancel its subsidy to the Kroll Opera, on the Platz der Republik, one of Berlin's three opera houses, which will be closed next Spring.

A bill passed on Dec. 17, in the Prussian Diet, agrees to pay to the Socialist Berliner Volksbühne, an annual indemnity of \$25,000 until 1949 in lieu of the contract the latter had with the Kroll Opéra, which entitled the Volksbühne to a large number of seats at every performance. In addition to these payments, the Volksbühne is to receive 54,000 tickets annually for the State Opera, Unter den Linden.

Most of them would admit that they had enough to do without any additional burden.

The academic degree for musicians is nonsense. The music degree is another thing, and latest reports indicate that it may be considered equal to the academic degree when granted by schools, music schools, subscribing to standards dictated by the various associations of colleges! But must the musician have a degree, or is it sufficient that he is an artist?

To become an artist, one must be born with certain capacities and develop them by a rigorous and long-continued training to the exclusion of most other pursuits. His artistry, when attained, after twelve to fifteen years, or a longer period, is something obvious in its presentation, but subtle in its essence; instantly affirmed by those capable of knowing, but eluding analysis. That is the stumbling block! Your academic cult demands court evidence of ability. So many hours, so many years, a rubber stamp—behold the professor!

The degree musician who is not an artist tells his pupils these things: Who was ruler of Germany in Beethoven's time, what the people wore, what they ate, their social customs, the geography of the country, its history, how many sonatas and symphonies Beethoven wrote and analyzes them; but he cannot play the compositions with skill, intelligence and feeling, nor show the pupil how to do so.

Paderewski, Hofmann, Gigli, Kreisler! Who are you? Professor, if you have your degrees. Without, nothing but an artist. "ORGANIST"

Concerning a Delius Premiere

To the Editor of MUSICAL AMERICA:

In the Dec. 10 issue of MUSICAL AMERICA, in the entertaining and informative column of your "Mephisto," the statement appears, concerning Albert Stoessel's performance of Delius's "Sea Drift" at the Worcester Festival last October, that Delius wrote Mr. Stoessel a letter of appreciation "for introducing his work and performing it," etc.

May I say that this way of putting the matter is a bit misleading? Delius's "Sea Drift" was performed for the first time in New York by the Chorus of the Schola Cantorum under the direction of Hugh Ross on Jan. 16, 1929, at Carnegie Hall.

ROSE A. HELD

Manager, Schola Cantorum of New York

New York.

PHILHARMONIC ORCHESTRA OF LOS ANGELES

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424 Auditorium Building

Berlin Hears Events of Interest

(Continued from page 43)

Cassel two years ago than is now possible, in the light of recent developments in the world of composition.

Arthur Zweiniger, the librettist, tried to keep strictly to the historical records of Columbus's career. But instead of viewing the hero through the mystical glasses of a Claudel, he cracks his satirical whip. In a species of rhymed doggerel worthy of Wilhelm Busch, he lashes the poor human weaknesses of this now popular daredevil of history into a typically European symbol of American acumen, dilettantism and cocksureness. The curtain drops on a mirage of skyscrapers and other outward and visible signs of America's commercial attributes.

The music is the ordinary superficial hodgepodge of opera, operetta and revue, thickly coated with burlesque, but is too straggling and too loosely coordinated to be more than mildly amusing.

Dr. Kurt Singer, the new viceregent of the Civic Opera, mounted this bit of persiflage with a charm and fancy excellently adapted to its style. The long list of principals headed by Johannes Draht of Elberfeld, as the protagonist, and Edwin Heyer and Margret Pfahl as Ferdinand and Isabella, cooperated adequately with Paul Breisach to keep the musical machinery moving smoothly.

After "this insubstantial pageant faded," there was a mild attempt at protest on the part of some of the humorless spectators, but the skirmish was short-lived as there is little purpose in wasting good temperamental ammunition on such a diaphanous target.

New Pfitzner Work Given

A direct contrast to this was provided on November 24 by Furtwängler's superb presentation of Mozart's Requiem and Pfitzner's most recent work, "Das dunkle Reich" ("The Dark Kingdom"), with the assistance of the Philharmonic Orchestra, the Kittel Chorus and a solo quartet which included the Dutch soprano, Mia Peltenberg, Hermann Schey, Hans Fideser and Margaret Klose, a new member of the State Opera.

Pfitzner's work, described as a fantasy for chorus, orchestra, organ and solo voices, recently had its first hearing at Cologne, when it was given under the composer's baton at the first Gurzenich Concert of the season.

The composition is a succession of seven motives, set to poems by Meyer, Dehmelt, Goethe and Michelangelo. Though bearing no tangible religious message, it chants the wonder and glory of death and creative life in the mystical-romantic strain typical of Pfitzner. But this lyric requiem has in it none of the brightness of an abiding faith. Even the more ecstatic and inspired passages are tinged with a pessimism that traces its origin to a deep personal sorrow (the composer's recent bereavement); that sees no ray of sunlight shining through the cypress trees. It is unmistakably fine music, but strangely cold, like a mystical vision done in marble.

Old-Time Master Honored

Although a closed season for festivals in the strict Continental interpretation of that form of activity, Berlin found time to devote Nov. 15 and 16 to the memory of Heinrich Schütz, the greatest of the German masters of the early

17th century. This compact little festival consisted of six concerts distributed over a period of forty-eight hours and was given under the auspices of the New Schütz Society and its distinguished director, Dr. Hans Joachim Moser, head of the Berlin Academy of Church and School Music.

The original Schütz Society, of which this is an outgrowth, had already sponsored two festivals of this nature since its foundation in Dresden in 1922 under the leadership of Dr. Erich Müller. But the inevitable contentions and disagreements subsequently arose. Thus the festival scheduled to take place in Cassel last Summer had to be abandoned and the organization definitely dissolved.

Dr. Moser, who is one of the most noted German authorities on primitive and medieval music, is untiring in his study of original sources. He was mainly instrumental in the reorganization of this association, which is now planning similar festivals in Flensburg, Königsberg and Dresden. In drafting the program and making his selections from some seventeen volumes of Schütz's compositions, he was actuated by a desire not only to give an idea of the old-time master's attainments in every phase of musical composition but to illustrate the scope of his influence on his contemporaries and particularly on the development of the Protestant chorale. He was eminently successful in giving a comprehensive view of the entire range of Schütz's inspiration, both in its religious and its secular aspects.

The performances were given by the faculty and students of the Berlin Academy and associated organizations, such as the New Bach Society. They were therefore not always on the fine plane of artistic excellence that would bespeak a truly revealing presentation of these majestic stepping-stones to the monumentalism of Bach. The whole undertaking, however, was marked by such devotion and sincere endeavor that Dr. Moser and his corps of enthusiastic assistants cannot be too warmly commended.

Herrmann Opera in Premiere

The most important event afield was the premiere of Hugo Herrmann's new opera, "Vasantasena" (Bote & Bock, Berlin) on Nov. 11 at the Prussian State Theatre in Wiesbaden. This work was "written to order" and differed little from other historical examples of this maltreatment of inspiration. Herrmann has produced a number of choral works of distinction, but except for a short opera for broadcasting purposes, had not yet essayed such ambitious dramatic works.

It was very interesting to note, however, that it was the choruses in this most recent work that stood out clearly from the rest of the score and gave the impression of a perfect mastery of the medium. The text was taken from a play by Lion Feuchtwänger. The music was constructed on the whole-tone system with grotesque harmonies and a vocal line that was high, dry and unsingable.

It is, therefore, highly probable that the work would have suffered ignoble defeat, if it had not been given an exceedingly sumptuous and superbly artistic presentation under Paul Bekker's extremely able direction that compensated for the lack of color in the thick, leaden and involved orchestration. The work was written expressly for the



Hugo Herrmann, Whose New Opera, "Vasantasena," Was Recently Produced in Wiesbaden

Wiesbaden Opera, and indications are that it will keep to its territorial waters, at least in its present form.

American Artists Heard

Eunice Norton, who is no longer a stranger to the musical world of Berlin, returned to Beethoven Saal on the evening of Nov. 18 in a program eminently suited to display the purling clarity and brilliance of her technique and the transparency which she brings to such monumental works as the Brahms-Paganini Variations. She was repeatedly recalled and the large audience was manifestly appreciative of such outspoken pianistic gifts.

Anthea Bowring, a pupil of the eminent English pedagogue Tobias Matthay, appeared in recital at the Singakademie on Nov. 14 in a program devoted exclusively to Brahms and Beethoven. As all exponents of this famous master, Miss Bowring is possessed of irreproachable technique and mastery of tonal nuance but still awaits the dawning of a deeper insight into the spiritual texture before her very unusual gifts can attain the full measure of their possibilities.

Walter Edelstein, of New York, appeared in recital at Bechstein Saal on the evening of Nov. 14, assisted by Arpad Sandor as accompanist, and gave an unusually able performance, both technically and musically. Bach's E Minor Sonata and the B Minor Concerto of Saint-Saëns were marked by a fine intellectual grasp and a subtle sense of nuance that gave the evening real distinction.

Frances Nash was the assisting soloist at the second Philharmonic Concert under the conductorship of Issai Dobrowen, playing this composer's Piano Concerto in C Sharp Minor. Miss Nash (in private life the wife of Major Watson, American Military Attaché at Brussels) gave a very vivid and brilliant reading of the work and shared to an important degree in the ovation accorded the composer-conductor.

Littau Conducts Children's Concert

OMAHA, Jan. 5.—The Omaha Symphony, Joseph Littau, conductor, gave a second concert for children, in the Orpheum Theatre on Dec. 10. The subject of the concert was "String Choir and Harp," and, as usual, the program notes carried a list of questions about the instruments discussed by Mr. Littau, for the young people to answer.

Works by Ippolitoff-Ivanoff, Tchaikovsky, Bizet, Rimsky-Korsakoff and Boccherini were played. Before the intermission the audience joined in singing Christmas carols.

New Opera by Rathaus Has Premiere

(Continued from page 7)

almost labyrinthine mysteries with a compelling style.

There was some very good singing in spite of the difficulties of the vocal line. Herbert Janssen's singing of the role of Semjin was a masterpiece of vocal finesse. Rose Pauly-Dressen, whose Salome has brought her fame, did not succeed in catching the quality of suggestive sensuality that would have vitalized the role of Lean, and her fine vocal gifts were largely robbed of their communicative quality.

Englishwoman in the Cast

Margery Booth, a young English singer now permanently on the roster of the State Opera, made a delightful Anschutzka for the eye, but her voice is still too ponderous and too untamed for a role the preeminent characteristics of which are delicacy and appeal.

Emil Pirchan's décor might also have been a trifle less colorless. But he succeeded in striking effective contrasts, particularly in the scenes in the steerage of the transatlantic liner and on the roof of the New York hotel.

The first-night audience included many prominent critics and musicians, but the applause was little more than friendly, even though there were no open protests. The young Berlin reviewers allied with the cause of "new music" lauded the achievements of their gifted contemporary *con amore*, but the militant old guard fired a devastating fusillade of criticism.

Favorite Operas Revived

The Civic and Kroll Operas have been stepping very modestly, as befits the *casus belli*, and have contented themselves with revivals of old favorites. The Civic Opera turned out "Hänsel und Gretel" and Bayer's "Puppenfee" as a Christmas treat for young hearts of all ages.

The Kroll Opera wiped out all the year's accumulated sins of omission and commission by a presentation of Charpentier's "Louise" that stole all the thunder from the malcontents. This was a conventional production such as one may encounter any day in Brussels, in Monte Carlo, in Geneva or in Paris, but showing much excellent preparation and an effort to hearken to the dulcet whispers of tradition. The evening brought pleasure to habitués unacquainted with the more effervescent French original. Although Kate Heidersbach was not exactly the Louise nor Hans Fideser the mellow-throated Julien of one's dreams, they trod their measures bravely. And everyone basked happily in the melodious and unaccustomed atmosphere of musical well-being.

Omaha Symphony Gives Children's Concert in Council Bluffs

COUNCIL BLUFFS, IOWA, Jan. 5.—A children's concert was given with noteworthy success by the Omaha Symphony, Joseph Littau, conductor, at the Broadway Theatre on Dec. 4.

Mr. Littau presented Rossini's "Barber of Seville" Overture, the Scherzo (Pizzicato ostinato) from Tchaikovsky's Fourth Symphony, the first and last movements of Grieg's "Peer Gynt" Suite and the Boccherini Minuet for strings. The ever popular "Sweet and Low" by Barnby was sung by the audience. There was also a dance interpretation of Sibelius's "Valse Triste" by pupils of Mary Cooper.

COLUMBUS PLAYERS DELIGHT AUDIENCE

Paderewski and Crooks Among Visiting Recitalists

COLUMBUS, Jan. 5.—The Columbus Symphony, Earl Hopkins, conductor, gave the first concert of its seventh season on Sunday afternoon, Dec. 7, in Memorial Hall. The orchestra's largest audience in several years was drawn to hear the program and soloists. Mr. Hopkins had made an arrangement for string orchestra of the Bach Air, with which to open the program. The César Franck Symphony followed.

There were two soloists. Edwin Stainbrook, pianist, played Mozart's Concerto in D, and Herbert Wall, baritone, sang with orchestral accompaniment Handel's "Hear Me, Ye Winds and Waves," and a group of spirituals and Texas cowboy songs, with Olive Jones at the piano. Both artists were well received.

Paderewski played in Memorial Hall on Dec. 3 under the local management of James Devoe of Detroit. This concert was sponsored separately from Mr. Devoe's local Philharmonic concert series. The distinguished pianist was in excellent mood and form. The program, one of the most catholic ever played here by any pianist, included the Handel-Brahms Variations; Beethoven's Sonata, Op. 31, No. 2; Chopin's B Minor Sonata, and pieces by Chopin, Debussy, Rachmaninoff, Wagner-Schelling and Liszt. Encores held several thousand enthusiastic listeners until 11.20 o'clock.

Tenor Heard in Recital

Richard Crooks, tenor, made his second local appearance in the third concert of the Women's Music Club series on Dec. 5. The singer's versatility was shown in an exacting program including works by Handel, Lieder of Brahms and Strauss, operatic arias by Rimsky-Korsakoff, Wagner, Massenet and Verdi, and songs by La Forge, Morgan and Lehmann.

The Barbizon Series, sponsored by Herman Amend and Charles Flesch, presented the German dancers, Harald Kreutzberg and Yvonne Georgi, in their second local appearance before the largest audience that has attended one of these events. Klaus Billig, pianist, played for the dancers. The Pauline Home for the Aged is one of the beneficiaries of this series.

The December matinee of the Women's Music Club in Memorial Hall included the appearance of forty-five children of active members of the club in a Christmas fantasy arranged and directed by Dorothy Stevens Humphreys. A program of carols of various lands was given by the young singers. A string trio composed of Charles Walton, fourteen, piano; Willa Ruth Combs, twelve, violin, and Virginia Ames, fourteen, cello, accompanied choruses, solos and duets.

The December program by members of the Saturday Music Club, given in the auditorium of the Players' Club, included performances of John Alden Carpenter's Sonata for violin and piano, by Alma Borneman, violinist, and Agnes Wright, pianist, and of the Bach Concerto in C Minor, for two pianos, by Edwin Stainbrook and Willard Ewing, with string accompaniment by seven members of the club.

Two local performances of "Messiah" marked the Christmas season, one at

the Miami Presbyterian Church under Dr. Royal D. Hughes, head of the department of music at Ohio State University, and one at the King Avenue Methodist Church, under Herbert Huffman's leadership.

Recent announcement has been made by John McCrehen, owner of the Columbus Auditorium, of the engagement of the German Opera Company for

two appearances on March 5 and 6, in "Fliegende Holländer" and "Walküre."

Columbus music teachers formed an association in the Fall and held meetings on the first Sunday afternoon of each month. Mrs. Garnet Parker Erwin is president, and Emma Ebeling secretary.

ROSWITHA CRANSTON SMITH

Dancers Honor Noted German Colleague



Tri-Boro Photos, Inc.

Mary Wigman, Celebrated German Dancer, Photographed at a Hotel Plaza Reception Given in Her Honor by the Concert Dancers League. Left to Right: Ruth St. Denis, Miss Wigman, Agnes de Mille, League President, and Mme. Argentina. A Distinguished Group of Dancers Attended the Reception

The Concert Dancers' League held a reception in honor of Mary Wigman, the celebrated German modernist dancer, at the Hotel Plaza on the afternoon of Dec. 26. Eva Le Gallienne, Ruth Draper, Alma Gluck Zimbalist, Fannie Hurst, Edith Isaacs, Robert Edmond Jones, Norman-Bel Geddes and Kendall K. Mussey assisted the league in receiving.

Directors of the league were hostesses. These were Agnes de Mille, Miriam Marmein, Elsa Findlay, Sara Mildred Strauss and Margaret Severn.

Among those present were Mr. and Mrs. Otto H. Kahn, Mrs. Alfred Knopf, Felix Warburg, George Gershwin, Mrs. Samuel Lewisohn, Carlos Salzedo, Lucile Lawrence, Mr. and Mrs. Harry Harkness Flagler, La Argentina, Ar-

nold Genthe, Margarete Wallman, Josef Lhevinne, Sol Hurok, Martha Graham and others prominent in social and artistic circles.

Work by Philip James to Be Played by Chamber Music Society

Two movements from a Suite by Philip James, American conductor-composer, will be played by the New York Chamber Music Society, under Carolyn Beebe's direction, at its third Sunday Salon on the evening of Jan. 11, in the ballroom of the Hotel Plaza. The suite, in four movements, is based on motives from Greek scales. The second and fourth movements, ostinato and fête will be played on this occasion.

The Publishers

of

Musical America

wish to acknowledge with grateful appreciation the numerous kind Christmas greetings received from friends throughout the world during the holiday season

DETROIT WELCOMES WORKS BY SKILTON

Margarethe Somme Heard as Soloist Under Gabriliowitsch

DETROIT, Jan. 5.—Following a tour of nearly two weeks in the East, Ossip Gabriliowitsch and the Detroit Symphony returned for the seventh pair of subscription concerts on Dec. 11 and 12. There was no soloist. Mr. Gabriliowitsch led the orchestra in the following program:

Third Suite, in D Major.....Bach
Sixth Symphony, in F Major
("Pastoral").....Beethoven
"Autumn Night" and "Shawnee"
Indian Hunting Dance.....Skilton
(First Performance in Detroit)
Theme and Variations from Third
Suite, in G Major.....Tchaikovsky

The Skilton works, played here for the first time, proved atmospheric.

At the Saturday night "pop" concert on Dec. 13, Mr. Gabriliowitsch made his first appearance of the season as conductor at these concerts. For the first time in this series there was a soloist, Margarethe Somme, Norwegian pianist. Standing room was sold for this concert. The program included a superb reading of the beloved César Franck Symphony. Other numbers were the Overture to Resnick's "Donna Diana," and the Borodin "Polovetzian Dances." Miss Somme, who recently returned from a successful Tour of Europe, played the Schumann Concerto in A Minor with much spirit.

One of the events of the season was the first concert of the Orpheus Club in Orchestra Hall on Dec. 9. Charles Frederic Morse led the club in a well-chosen program. The club soloists were Orville Griffiths, tenor; John D. Renton, bass, and Edward B. Spalding, the last named being heard in "Three Kings Have Journeyed" by Cornelius. E. Hamilton Collins and W. Lloyd Kemp were the accompanists.

Old Music Presented

Frederick Alexander and his Michigan State Normal college choir, of Ypsilanti, made their annual visit to Detroit on Dec. 14, and sang to an overflow crowd in the Institute of Arts. Several hundred persons were unable to hear the program, which included Nativity music; an American motet, an English part-song, a glee, an old Flemish madrigal, an Irish folk tune; and a group of solos for the virginal played by John Challis, formerly of Haslemere, England, now craftsman in eighteenth century keyboards for the Normal School conservatory in Ypsilanti.

On the same day, the Tipica Orchestra of Mexico, under the direction of Juan N. Torreblanca, gave two programs, made up mainly of national music, before representative audiences.

Harald Kreutzberg and Yvonne Georgi, dancers, appeared in Orchestra Hall on Dec. 4, in a program that featured several of their newest creations. The orchestra and the dancers were brought here under the auspices of the Philharmonic Concert Company, James E. Devoe, manager.

HERMAN WISE

Damrosch to Give Two Series of Wagner Recitals in New York

Walter Damrosch will begin a series of five lecture-recitals on the Wagnerian operas at Columbia University on Jan. 13. He will give a similar series in the Town Hall beginning Feb. 10.